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BOSTON GIVES PADEREWSKI IMPRESSIVE WELCOME

Symphony Hall Crowded to the Doors at Second Recital of Distinguished Pianist—Statesman—Frenzied Music at Symphony Concert—Rachmaninoff Pleases in Recital—Heifetz at Symphony Hall—Fox-Burgin-Bedetti Trio—Hale Calls Ferrabini Great Carmen—Paderewski Prize Fund Trustees—New England Conservatory Election—Hempel Wins New Triumphs

Boston, Mass., December 3.—Wednesday afternoon, November 29, in Symphony Hall, Ignace Jan Paderewski, pianist and statesman, reappeared in Boston as a concert artist before a huge throng that filled every inch of available space in the auditorium. He received a thunderous greeting, the majority of the crowd rising to render the homage due a notable patriot and a great artist. It was an impressive welcome.

For his program, Mr. Paderewski chose the same pieces that have heralded his return to the concert platform in other cities, viz., Mendelssohn's Serious Variations, Schumann's C major fantasia, Beethoven's Appassionata sonata, a group from Chopin and another from Liszt—a severely exacting list, but one well calculated to prove that his old mastery was unimpaired. Technically and musically he is again in complete command of the heights which he was wont to scale in the past. As an interpreter he seems greater and more convincing than ever before—the result, doubtless, of his striving and suffering during and since the war. The old tendency to force tone has been reduced to those occasions when the piano seems inadequate for the full expression of his thoughts and feelings, while his pianissimo remains marvelous and unrivaled in its sheer beauty and loveliness. Always at his best in music of the romantic school, Mr. Paderewski was again superb in the compositions of Schumann and Chopin. That his listeners were enthusiastic goes without saying; nor would most of them leave until a little before six—after over three hours of playing. Mr. Paderewski returns to Boston for a second concert Sunday afternoon, December 31, in Symphony Hall.

FRENZIED MUSIC AT SYMPHONY.

An experience not altogether agreeable to most patrons of the Boston Symphony Orchestra was furnished by the first performance in this country, at last week's pair of concerts, of Honegger's *Horatius Triumphant*. Described as "a mimed symphony," it is based on the Roman legend of the three Horatii and the three Curiatii; how Horatius, having slain his antagonists, found his sister Camilla grieving over the fate of the Curiatii to whom she was betrothed, and slew her. Not a very beautiful story, and Honegger achieves moments of rare ugliness in his tonal description of Camilla's emotions when parted from her lover, of the excited mob, of the furious combat, of the murder. Whether life that is not harmonious is most effectively depicted by tonal dissonance is at best debatable. Assuredly, those who sat gaping, amused or disgusted before the frenzied shrieking and bold dissonances of this composition departed unconvinced—at least of its right to be called music. What makes it all so futile is that Honegger seems pathetically in earnest. It was coldly received—indeed, Mr. Montoux learned (perhaps for the first time) how frigid a Boston audience can be.

So much for the anti-musical part of the program. Beethoven, Mozart and Brahms furnished welcome relief. From Beethoven came the three instrumental movements of the ninth symphony—stirring, beautiful music, to be sure, but its performance without chorus and climax is deplorable, particularly because of the availability of Stephen Townsend as recognized choral coach. Mozart provided two airs—*Deh vieni non tardar*, from *Nozze di Figaro*, and *Che pur aspro*, from *Il Seraglio*—with Frieda Hempel as the soloist. Mme. Hempel again gave ample proof of those vocal and musicianly qualities which have established her among the leading sopranos of the day. The concert was brought to a close with Brahms' Academic Festival overture.

RACHMANINOFF PLEASES AS USUAL.

Sergei Rachmaninoff, pianist, gave his first Boston recital this season on Thursday evening, November 23, in Symphony Hall. He played the following pieces: *Improvisation*, op. 31, N. Medtner; *Sonata Appassionata*, Beethoven; nocturne, valse, and sonata, op. 35, Chopin; melody and serenade, Rachmaninoff; E major etude and *La Campanella*, Paganini-Liszt.

It has become trite to say of Mr. Rachmaninoff that he is "impressive." That description does him scant justice, however, unless it is construed to represent his marked individuality as pianist and personage. His conception of the music in hand never fails to reveal the latent beauty of both structure and substance, without directing the listeners' attention to the technical skill which makes such revelation possible. Mr. Rachmaninoff has an unerring

instinct for the poetic content of the music that he plays, and he is richly endowed with the power to impart the mood he finds to his hearers. Never have we heard, for example, a more beautiful or more convincing interpretation of Beethoven's eloquent sonata, a more brilliant performance of the exacting *La Campanella*. The pianist was greeted with enthusiasm by a very large audience which insisted on numerous encores.

HEIFETZ AT SYMPHONY HALL.

Jascha Heifetz, violinist, gave his second recital of the current season Sunday afternoon, November 26, in Sym-



Photo by Dobbin

FRANCES PERALTA,

soprano of the Metropolitan Opera Company, who will be heard this season in a number of leading roles in the German repertory. She has sung already with marked success in several Italian operas, including *Mefistofele*, with Chaliapin. She has also sung at two of the Sunday Night Concerts and is one of the company's most dependable artists.

phony Hall. Mr. Heifetz set himself a difficult program, in detail as follows: sonata in A major, Brahms; prelude, bourree, minuet, No. 1, minuet, No. 2, gigue (for violin alone from sixth sonata), Bach; Serenade *Mélancholique*, Tchaikowsky; valse scherzo, Tchaikowsky-Auer; meditation and valse, Glazounoff; Saltarella, Wieniawski; nocturne in D major, Chopin-Wilhelmj and *Perpetuum Mobile*, Paganini.

Mr. Heifetz is to be commended for his choice of pieces, although the program was doubtless a contributing cause to the number of empty seats. However, the relatively small audience heard with very evident pleasure a steadily maturing Heifetz, a violinist fully equal to all the demands of the Brahms sonata, a musician of greater sensibility and imagination than is generally believed. His next program is awaited with curiosity.

FOX-BURGIN-BEDETTI TRIO.

The announcement that Felix Fox, Richard Burgin and Jean Bedetti have joined forces in order to give concerts of chamber music will be warmly welcomed by those

familiar with the virtuoso qualities of these artists. Mr. Fox, eminent pianist, has appeared here as soloist with the Boston Symphony Orchestra and in recital, invariably winning the unstinted praise of public and critics. He occupies a high position among the great pianists of the day. Mr. (Continued on page 49)

WOLFSOHN AND JUDSON ORGANIZATIONS COMBINE

Agreement Reached Between These Two Well Known Concerns Promises to Be of Great Benefit to Both Artist and Manager—Wolfsohns to "Produce," Judson to Book—Contract for Ten Years with Renewal Option for Ten Years Additional

Only a short time ago the front page news story of the week was that of the combination of the Arthur Judson management and the Associated Musical Bureaus and this week comes the news of another big combination, which, in reality is an extension of the first one. On Tuesday of this week the following notice was given out by the bureaus interested in the combination. It is published as received:

"By the term of an agreement entered into yesterday by and between the Wolfsohn Musical Bureau, and the Music League of America, Inc., and Concert Management Arthur Judson, and the Associated Musical Bureaus of America, Inc., a combination has been effected which is destined to exert a constructive influence of the widest possible character on the concert-giving industry of the United States and Canada, constructive to the artist, to the local managers, and to the general welfare of the concert giving business.

"The agreement provides that the Wolfsohn Musical Bureau, and the Music League of America, shall act in two capacities: First: to secure music artists and organizations, and place them at the disposal of Concert Management Arthur Judson and the Associated Musical Bureaus to be booked; second: To approve and co-direct the entire policy and operation of the aforesaid bookings. Under this agreement (which concentrates and solidifies the recent combination of Concert Management Arthur Judson and the Associated Musical Bureaus) the Wolfsohn Musical Bureau is to have transferred and assigned to it all contracts for the engagement and management of artists and musical attractions now under the control of the Judson Management.

WOLFSOHN'S TO "PRODUCE"

"Thus, in effect, the Wolfsohn Musical Bureau will 'produce' music artists and organizations. Save in New York, Boston, Chicago and Philadelphia (where the Wolfsohns will continue to book direct), the artists and organizations for whose services the Wolfsohn Bureau contracts will be booked through Concert Management Arthur Judson and the Associated Musical Bureaus—but always under the supervision of the Wolfsohn Bureau. The Wolfsohn Bureau will thereby be enabled to devote itself exclusively to securing the artists it considers most suitable for concert giving needs—except that it will book its artists direct in the four cities above mentioned.

"Concert Management Arthur Judson and the Associated Musical Bureaus will devote their efforts exclusively to booking the artists and organizations which are under the management of the Wolfsohn Musical Bureau and the Music League of America. Such an arrangement will make for the preservation of the fullest rights and interests of those artists now under the management of the Wolfsohn Bureau and the Music League; it will insure to all local managers a continuance of those business relations which have existed between them and the Wolfsohn Bureau and the Music League—and it will provide for equal preservation of the rights and interests of those artists who are to be transferred from the Judson Management to the Wolfsohn Bureau.

"The amalgamation of the Wolfsohn and Music League interests with those of the Judson Management and the Associated Bureaus makes possible vast betterments for the artists and local managers. The Wolfsohn organization is admittedly unique. Working in conjunction with the Associated Bureaus (which numbers seven bureau members, each of which is to put into its territory the ablest sales force obtainable—to be directed by the Judson Management, subject to the approval and supervision of the Wolfsohn Bureau), the Wolfsohn Bureau and the Music League can and will contribute a vital factor in attaining the constructive ends aimed for in the recent Judson-Associated Musical Bureaus combination."

WHAT ADAMS AND JUDSON SAY

"We have taken this step," said A. F. Adams of the Wolfsohn Musical Bureaus "because we foresee in the outcome a distinct stabilizing of the concert giving industry in (Continued on page 42)

CÉSAR AUGUSTE FRANCK—HIS LIFE AND WORKS

By Waldemar Rieck

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His Birth and Early Childhood

IT is just a century ago this year that César Auguste Franck was born in the Walloon district of the city of Liège, on December 10, 1822. Like many composers he is only receiving today a part of the recognition which he merited during his life through the *Beatitudes*, the symphony in D minor, the String Quartet, the violin sonata and some lesser works.

Though born in Belgium, where his parents had lived many years, and still claimed by his native country as



CESAR FRANCK SEATED AT THE ORGAN in the church of Saint Clotilde. (After the painting by Mlle. Jeanne Rongier, which well composed picture was her contribution to the Paris Salon of 1888.)

one of her musicians, the French claim Franck as one of her composers by his French naturalization on March 10, 1873.

Musical Education

His first musical studies were begun at the Liège Conservatory, where he finished when he was twelve. In his eleventh year, accompanied by his father, he made a tour of Belgium. In 1836 his father took him to Paris, and in October, 1837, we find him studying at the Paris Conservatory, piano with Zimmermann (1785-1853), and composition with Leborn (1797-1866). In 1838 he won a *proxime accessit* prize for fugue which he captured in a most unusual way, for when the fugue was given to him to read at sight he transposed it to the third below and played it with such singular brilliance that Cherubini, director of the conservatory, at first refused him the prize probably thinking him precocious as he had not been asked to transpose the piece. Instead of the regular prize he gave him a special reward which he gave the high sounding name of Grand Prix d'Honneur. In 1839 he received the second prize for fugue and counterpoint; 1840, the first prize for fugue and counterpoint, and in 1841, while organ pupil of Francois Benoist (1794-1878) he received the second prize for organ. The most cherished prize, the Prix de Rome, he never competed for, as he left the conservatory in 1842 to return to Belgium. Two years later we find him back in Paris in the Rue La Bruyère. The songs, *Sept Mélodies*, were composed between 1845 and 1846.

Biblical Eclogue, Ruth

The Biblical eclogue, entitled *Ruth*, with text by Guillemin, and which he began composing soon after his return to Paris, was given at a concert in the Conservatory Hall, on January 4, 1846, where he received warm praise from Meyerbeer, Spontini and the aristocracy. Twenty-five years later, on September 24, 1871, a second performance was given at the Cirque des Champs Elysées. César Franck's father wished his son to become a virtuoso and devote his talent to some practical use, but instead he began immediately to teach and compose.

Notwithstanding the objections of his family to his marrying a woman of the stage, he married Madame Desmousseaux, a young actress, and daughter of a well known tragedian. Their marriage took place at the church of Notre Dame de Lorette, where he was organist, on February 22, 1848, right in the midst of the revolution. He lost shortly afterwards all his pupils and being misunderstood by his father, he started an independent home of his own.

His First Opera

It was in 1851 that he made his first attempt at writing an opera, *Le Valet de Ferme* (The Farmer's Man), written on a Dutch subject and laid near the close of the seventeenth century. The libretto was written by Alphonse Royer and Gustave Vaes. The former, upon becoming director of the opera in Paris, absolutely refused to produce the opera on the specious pretext that as he was the author of the book the regulations of the opera prevented his doing so. Because of this great disappointment, for he had spent the greater part of his time writing this opera, which he had begun in December, 1851, and finished early in 1853, he did not return to this form of composition until the latter part of his life.

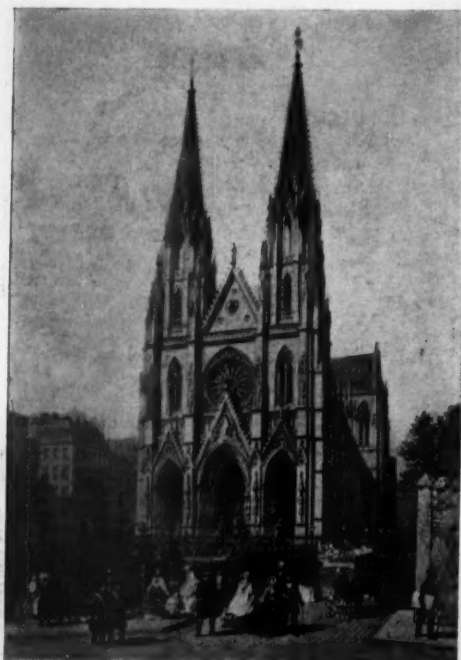
Appointed Organist of the Church of St. Clotilde

When Abbé Dorel, a priest, who, when a curate at Notre Dame de Lorette, had always upheld the young organist, was appointed to the parish of Saint-Jean-Saint François

au Marais, where a fine organ, presented by its gifted inventor, Cavaillé-Coll, had been installed, he appointed Franck the organist. The Basilica Church of Saint Clotilde, having just been completed and taking the place of the former mediaeval church of Saint Valère, this church also had installed an organ constructed by Cavaillé-Coll. César Franck now tried for the post of organist of this church, where he had been choir master since 1858, and, in spite of intrigues and rival competitors, he was appointed organist in 1859, which position he still held at the time of his death. He now began to write sacred music for his church, leading for the next ten years the quiet life of organist and teacher, devoting the most of his time to private teaching as well as to classes at the conservatory, where on February 1, 1872, he succeeded his former teacher, Benoist, as professor of the organ.

His Oratorio, Redemption

Redemption is, after *The Beatitudes*, the most important of Franck's oratorios. This symphonic poem was begun the day after the terrible year, to the text skillfully versified by Edouard Blau. It is an oratorio in two parts and took six years to complete. The subject is simple. The world, saved a first time by the birth of Christ, has again fallen under the power of error and sin. Nevertheless, Jesus will still pardon mankind if they call upon him with fervor for forgiveness; Edouard Colonne, then at the height of his career as a conductor, directed the first performance at a Concert Spirituel, on Thursday in Passion Week, 1873. In 1869 he began the oratorio, *Les*



THE BASILICA CHURCH OF SAINT CLOTILDE

Beatitudes, text by Mme. Colomb. The Franco-Prussian War of 1870 interrupted this work, which was finally published in 1880. In spite of its great length, this master work of Franck's is least monotonous—a superb oratorio which will endure after the rapid ephemeral success of other works. On October 1, 1878, Franck, who was probably seldom heard in public recitals, played a group of three pieces entitled: *Fantasie*, *Cantabile*, and *Pièce Héroïque*, on the grand organ at the Trocadero, at the Paris Exposition of 1878, where other organists were also playing.

Rebecca, a Biblical scene, text by Paul Collin, was composed by Franck in 1881, specially for La Société Chorale d'Amateurs Guilloit de Saintbris. Compared with previous works this is only of mediocre importance. It contains, nevertheless, some charming passages. In 1885 he received the ribbon of Chevalier of the Legion of Honor, which decree of August 4, only says "Franck (César Auguste), professor of organ."

His Operas, Hulda and Ghiselle

It seems ironical, when one recalls Franck's nature, that the only two operas of his ever performed were first produced at the theater of Monte Carlo, with its marble columns and rich ornamentation glistening in the sun, relieved by a background of blue and purple mountain; below, a vegetation tropical in richness and splendor, looking like a jewel in a gorgeous setting. In this whirlpool of wordliness, the first opera of his to be given was *Hulda*. When he died Franck left two unperformed operas: *Hulda* and *Ghiselle*; the first was completely finished. The composer had a particular predilection for this work, and on his death-bed asked for the score. If he had lived it is very probable that *Hulda* would never have been given. The directors of the subsidized theaters would not consent to produce the opera of

this modest organist whose name was completely unknown. By chance, the score, still unpublished, was found by Mr. Gunsbourg, director of the Casino of Monte Carlo, who decided to present this work of a poor dead master, right near the place where fortunes are made and lost in a day. The opera, carefully produced by Léon Jéhin, a fine orchestra conductor, was a considerable success. It was produced for the first time on March 4, 1894, at the Theater of Monte Carlo, under the direction of M. Gunsbourg, Mmes. Deschamps-Jéhin, d'Alba, MM. Saléza, Lhérier and Fabre taking the principal roles. M. Léon Jéhin conducted.

The poem of this opera in four acts with an epilogue, is not the best. It was written by Charles Grandmougin, after a novel by Bjoernstjerne-Bjoernson on a Scandinavian subject. The action takes place in Norway, during the ninth century. The father and brothers of Hulda have been massacred by a rival family, the Aslaks. The young girl has sworn to avenge her kin. She has been carried away captive into the camp of her enemies. Gudleik, the eldest of the Aslaks, falls in love with her and wishes to marry her. Hulda, however, loves a cavalier of the court, Eiof, who is betrothed to another young girl, Swanhilde. On the day of their nuptials, Hulda, through a ruse, excites to combat Eiof and Gudleik and in the duel Eiof kills his adversary. All obstacles removed Hulda and Eiof fall deeply in love. Meanwhile Swanhilde, the betrothed of Eiof, bewails the perfidy of the young cavalier. During a festival given at the castle, she comes to converse with him and again to take possession of his heart. She succeeds and he abandons Hulda. The latter, hidden behind a tree, hears all. Her love for Eiof takes place in the form of a furious hate. She offers the Aslaks to betray to them their brother's murderer. This new Delilah puts her project into execution and then hurls herself into the sea. This posthumous opera, *Hulda*, is entirely a work of absolute sincerity and will remain, in spite of the faults of the libretto, as one of the most beautiful and pure manifestations of French music. It was composed between 1882 and 1885.

Ghiselle

Begun in the autumn of 1888, it was on September 21, 1889, nearly a year prior to his death, that César Franck, placed the word "finis" at the bottom of the score of *Ghiselle*. He had then immediately undertaken the instrumentation of the work but unfortunately had not gone beyond the first act. The manuscript nevertheless had a number of orchestral indications for the following acts. A number of his pupils, with religious care, finished what remained to be done. Pierre de Breville orchestrated the first scenes of the second act; Ernest Chausson the love scene which forms the center portion of the same act, and Vincent d'Indy the ensemble scene which ends it; Samuel Rousseau the act with the church, and Arthur Coquard the last scene. They have thus given a new testimony of their devotion for the memory of their master.

It was first presented on April 6, 1896, at the Theater of Monte Carlo, under the direction of M. Gunsbourg, Mmes. Eames, Deschamps-Jéhin, Adiny, MM. Vergnet and Melchisedec taking the principal roles, and M. Léon Jéhin conducting.

The libretto of *Ghiselle*, a lyrical drama in four acts, text by Gilbert Augustin Thierry, is in every respect superior to that of *Hulda*. The action is clearer, the scenes connecting in a more logical manner, but the poetical theme is far from being superior to that of *Hulda*. Here is, briefly, the subject of the intrigue: The action takes place in Paris and in the vicinity under the regency of Fredegond. The duke of Gonthram is loved by the queen, but he prefers a Saxon princess, who is a captive in the court of Neustria. Fredegond in her fury had given *Ghiselle* in captivity to Count Theudebert. Gonthram provokes the count and a duel takes place in a forest, near the hut of an old German woman, who still remains faithful to the ancient gods. Formerly a queen in her country, she has been seeking for a long time her daughter, whom the Franks had carried off. Theudebert is wounded. Gonthram prepares to flee with *Ghiselle*, who has assisted in the combat, when Fredegond, arriving unexpectedly, orders her followers to seize the young girl and has her cast in a convent. Gonthram, treacherously hit by Theudebert, is left on the ground for dead; the old woman restores him to consciousness. Meanwhile, *Ghiselle*, thinking that her lover is dead, takes the vows of a nun. All comes to an end, when Gonthram



VIEW OF THE THEATER OF MONTE CARLO.

appears in the church. At the sight of the living young man, Ghiselle forgets all her vows and consents to follow him. The bishop excommunicates the sacrilegious lovers and closes on them the doors of the church. The mob sets fire to the sanctuary. Gontram succeeds in fleeing with Ghiselle, who from terror, has lost her reason. The young people seek refuge in the hut of the old woman, who later recognizes her daughter in Ghiselle, when the latter, in her delirium, sings a song taught to her in her childhood. Their



CIRQUE D'HIVER, ONCE KNOWN AS CIRQUE NAPOLEON, where the "Franck Festival" was held in 1887.

pursuers are coming nearer and the fugitives about to fall into the hands of Fredegond, when Gudruna, as the old woman is called, fierce priestess of Odin, gives a poison potion to her daughter and Gontram. When the soldiers break into the hut they find before them two dead bodies.

The libretto offers, one can see, a number of dramatic situations, all unfortunately a little bit conventional. How a composer of Franck's nature could set two such morbid books to music is hard for one to imagine.

Franck Festival

On January 30, 1887, a "Franck Festival" took place at the Cirque d'Hiver, one time known as the Cirque Napoleon, under the baton of J. Pasdeloup and the composer. The program was as follows:

FIRST PART.

Conducted by M. Jules Pasdeloup.

1. Le Chasseur Maudit, symphonic poem.
2. Variations Symphoniques, for piano and orchestra.
3. Second Part of Ruth, a Biblical eclogue.

M. LOUIS DIEMER.
MME. GAVIOLI, M. AUGUEZ AND CHORUS.

SECOND PART.

Conducted by the Composer.

4. March and Air de Ballet, with chorus, from the unpublished opera Hilda.
5. Third and Eighth Beatitudes.

MME. LESLINO, GAVIOLI, BALLEROV.
MM. AUGUEZ, DUGAS, G. BEYLE.

Return from Nemours and His Death

Franck was in good health when he returned from a vacation at Nemours in the fall of 1890, but by the middle of October his physicians ordered him to take a rest. Shortly after pleurisy set in and was aggravated by other disorders. As serenely as he had lived, so he died on November 8, of that year. His last words were: "C'est bien, c'est bien." Among the pallbearers at the funeral, which was on November 10, at the church of Saint Clotilde, were Saint-Saëns, Delibes, Bussine, Coquard and Dallier. Monseigneur Gardez preached a touching funeral sermon.

These few sentences from the funeral oration, delivered at the cemetery of Grande Montrouge, by Emmanuel Chabrier, in the name of the Société Nationale de Musique, sum up the whole life and character of the departed composer, who, while he is not generally known as the operatic composers of France, through his deeply religious church works will always hold his own among the immortals of music. "Here was a just and righteous man, a very human man, who never thought of self, who gave only the wisest counsel and the kindest advice." A few years later the



THE CHURCH OF NOTRE-DAME DE LORETTE



A VIEW OF LIEGE, BELGIUM (from an old engraving)

body was exhumed and taken to the cemetery of Montparnasse.

Other Works

The earliest works of his were probably short pieces for the harmonium. The following are some of the compo-

sitions of his early years: Three trios for violin, cello and piano (op. 1); a fourth trio (op. 2); eclogue for piano (op. 3); a duet for piano on God Save the King (op. 4); a sonata for piano (op. 5); Souvenir d'Aix-la-Chapelle, for violin and piano; a ballad for piano; seven melodies for piano and voice, and some transcriptions of Schubert's works. When he became organist of the church of St. Clotilde he wrote many motets, masses, offertories, pieces for the harmonium, and in 1868 his six great works for organ, which were republished in 1879. The quintet in F minor for piano and strings (1880), Prélude, chorale et fugue (1884), sonata for piano and violin (1886), Prélude, aria et finale (1888), quartet in D for strings (1890), Eolides (1877), Le Chasseur maudit (1884), Les Djinnis (1885), variations symphoniques for piano and orchestra (1885), Psyche (1888), Pastorale (op. 19), Fantasia (op. 16), Pièce Symphonique (op. 17), Prélude Finale and Variations (op. 18), and Prière (op. 20) are some others.

The four masterpieces of his last years are: Violin Sonata, Symphony in D minor (1886), the string quartet, and the three chorales for organ, 1890, which were his swan-song. The symphony was given for the first time on February 17, 1889, by the Société des Concerts du Conservatoire. Fifty-nine pieces for harmonium were published posthumously in 1892 under the title of L'Organsite. He also wrote many transcriptions.

As might be expected, all his church and even other works show that true ecclesiastical spirit, which he possessed from his long association with the church. His organ works are not the ephemeral sort of modern times, which are mostly composed to please an audience; they are works which the composer has written without thought of the public and have an exquisite beauty and lofty religious feeling about them.

The muse of César Franck was not of the lower regions, but always spotless and divine. When they sang, one thought of the blue sky, of innocent spring, of orchards pink and white with blossoms, which fell to earth like seraphic wings. They never evoked the savage furies of passion or the errors and debilities of love. He was deeply religious. A celebrated painting of the Flemish school shows us, above our Lord, a choir of angels; some with



THE MONUMENT OF CESAR FRANCK

in the garden of the Church of Saint Clotilde. (By Alfred Lenoir.) Unveiled October 23, 1904.

mighty trumpets raised to their immaterial lips and others caressing lightly the strings of lutes and archlutes. It just seems as if they were playing one of the divine works of César Franck.

PARIS OPERA COMIQUE ENJOYS A GALA NIGHT

Three One Act Operas Are Added to the Repertory—Puccini's Gianni Schicchi, D'Ollone's Les Uns et les Autres, and Bachelet's Quand la Cloche Sonnera Make Up the Triple Bill, the Latter Particularly Pleasing

Paris, November 10.—It was a sensational gala-night at the Opera-Comique last Monday—sensational, because to the list of Bohemes and Butterflies, Lakmé and Louises, Manons and Melisandes, who dominate the repertory at the Comique, there were added three one-act operas, two of which, at least, can lay claim to the distinction of stimulating the public to renewed interest in the offerings of the Salle Favart.

One of these, Puccini's Gianni Schicchi, is well known in New York; suffice it, therefore, to say that M. Vanni Marcoux gave a splendid character sketch of the ingenious Gianni, and that Signor Puccini, with a black slouch hat cocked over his eye, accompanied by his faithful friend and publisher, Signor Ricordi, seemed radiantly happy at the reception accorded his comic opera by a distinguished Paris first-night audience.

LES UNS LES AUTRES.

The evening commenced with the first presentation of a one-act Comédie Lyrique entitled: Les Uns et les Autres, taken from the text of Paul Verlaine and set to music by Max d'Ollone. The play evolves—so the program says—in a Watteau park; the whole atmosphere, costumes, voices, words, harmonies and instrumentation are in the style of Watteau. Charming, exquisite Watteau, what blissful delight to contemplate his gentle scenes of innocent love painted in the sweetest of colors, for, say about five minutes, every once in a while! But a one-act opera, steeped in this atmosphere, and lasting longer than an hour, has a tendency to dispute the statement that "a thing of beauty is a joy forever," despite M. d'Ollone's charming composition.

THE NEW BACHELET WORK.

It is a quite different brush Alfred Bachelet uses to depict with his vivid-colored orchestration the tense drama of Quand la Cloche Sonnera, the third opera upon the evening's triple bill. The action in the play takes place in the Russia of 1916, in a small town situated on the river Niemen. Akimitch, a one-armed veteran of former wars, lives with his daughter Manoutchka, as guardian of the bells in the town belfry. They have taken in a young Russian soldier, Yascha, during his convalescence from wounds received in battle. Manoutchka and Yascha have become close and intimate friends, more so than Father Akimitch, who has selected another and wealthier man to be his future son-in-law, realizes. Yascha, recuperated, is ordered back to his regiment, and Manoutchka, aware of her father's matrimonial plans for her, persuades Yascha to permit her to join him on his march, so that they may never be separated again. As Yascha, in full military equipment, leaves the house, the two lovers agree to meet after sundown at a spot under the bridge crossing the Niemen.

Father Akimitch returns from General Headquarters, where the Colonel has entrusted him with a mission of highest importance for the welfare of his country. In the dusk the old soldier awaits the time to carry out his orders. Manoutchka, unaware of her father's presence in the room, attempts to flee her home, but is suddenly halted by her father, who forbids her to leave the house at so late an hour. She protests, she begs, but her father insists she shall help him in his high mission; she shall listen with him for the approach of the enemy, who is expected to enter the town at any moment. And when that occurs, he, the old one-armed warden, has been entrusted by the Colonel to serve his country once more, by ringing the last bell, which has been left him, and the sound of that bell will be the signal to blow up the bridge crossing the Niemen, which separates the oncoming enemy from the retiring Russian army. In an intensely dramatic scene Manoutchka implores her father not to carry out his orders: Yascha, her lover, is awaiting her under the bridge. The veteran Akimitch sees only his duty to his country. Manoutchka rushes to the gate of the belfry, locks it and takes the key. One hears the approach of the enemy. The invalid father is unable to overpower

his daughter and wrest the key from her, he must rely upon his pleadings to her to sacrifice everything upon the altar of her country. He wins, and Manoutchka yields to him the key to the tower. He rushes up the steps, while Manoutchka sinks onto her knees, praying that the ropes may break to save her lover. But the bell rings out its signal—a few seconds of agonizing suspense, a terrific crash followed by the ghastly rumble of tumbling masonry, and all is over. Manoutchka has fallen dead.

Alfred Bachelet, a pupil of César Franck and now director of the Conservatory of Music in Nancy, has written a remarkable score for this short, dramatic story. While there is a strong atmosphere of Russia hovering over the orchestra, it would be unfair to say that M. Bachelet has intentionally endeavored to imitate a Russian school of music. His work is, on the contrary, both in themes and instrumentation purely individual, abundant in strength and virility, not generally met with in modern French music. The themes and musical phrases stand out with unusual clarity and are logically developed, at times very melodiously, and other times with a keen sense of humor. When the drama demands it, M. Bachelet supports the action on the stage with an orchestration making full use of all modern developments in music, without, however, striving for effects merely for the sake of being modern. The scoring for the terrific struggle between the father's sense of duty to his country and the daughter's pleadings for the life of her lover can be classed with the best of music written for opera. Quand la Cloche Sonnera is an opera with a long and prosperous future ahead of it.

WOLFF RECOMMENDED THE OPERA.

It was largely due to the persistent efforts of Albert Wolff, musical director at the Opera Comique, and his faith in the success of the score, that M. Bachelet's opera was granted a hearing. The audience thanked M. Wolff in unmistakable terms for having added this interesting opera to the repertory and for the masterly and devoted way in which he interpreted this very difficult score, which makes the highest demands upon the skill of a conductor and the proficiency of an orchestra.

Mlle. Balguerie, one of the younger singers at the Opéra Comique, in a thrilling Russian costume—white shirt-waist with red sleeves and heavy red embroidery, a queer, blue colored cloth skirt, a brilliant red shawl over black hair—gave a vocally and histrionically exceedingly interesting and dramatic performance of Manoutchka, fulfilling with her rich voice all the demands made by a difficult part. M. Lapelletrie as Yascha did some very satisfactory singing, while M. Lafont, with the aid of his powerful voice and his skill as an actor, made the part of Akimitch one of the notable features of the evening. Albert Carre, director of the Opéra Comique, and one of the few masters of "mise-en-scène," had taken personal charge of the stage management of the three operas, with the result that there were many fine points brought out in action, settings and lighting which went far to help toward the success of the performance.

A discriminating audience was kind in its applause of M. d'Ollone's Watteau opera, generous to Signor Puccini's Florentine comedy, and tremendously enthusiastic over M. Bachelet's exceptional composition.

LOOMIS TAYLOR.

Famous Flutist, Ary van Leeuwen, Here

Ary van Leeuwen, the celebrated Dutch flutist, formerly of the Berlin Philharmonic and Vienna Royal Opera, has arrived in New York and intends to make his permanent residence here. Too late for engagements with the regular symphony orchestras, Mr. van Leeuwen intended to devote himself to concert work when the management of the Capitol Theater heard of his presence in New York and at once secured him, at a handsome figure, as one of the members of the very fine Capitol Orchestra. Recently the organization gave Strauss' Heldenleben as its feature concert number.

CHICAGO OPERA PUTS ON BUTTERFLY AND AROUSES THE LOCAL CRITICS' IRE

"Too Many Cooks" Spoil the Performance—Parsifal Offered as Thanksgiving Feast—Repetitions—Opera News Notes

MADAME BUTTERFLY, NOVEMBER 27.

Chicago, December 1.—The third week of the opera was opened with the first performance this season of *Butterfly* with a cast practically identical to that of last year with the exception that the role of Pinkerton was sung by Angelo Minghetti instead of Edward Johnson, now one of the leading tenors at the Metropolitan. If this department would once in a while show the divergence of opinion among the daily press critics, the readers would see that the department of the *MUSICAL COURIER* called, *What The Jury Thinks*, does not only apply to New York critics but also to those of any community, as it is seldom that two persons think alike. On this occasion, the critics on the Chicago Tribune, Herald Examiner, American and Journal condemned the performance as a whole, while the critics of the Chicago Daily News and Evening Post praised to the skies the same performance. This writer believes that it is well to boost the Chicago Civic Opera Company, but it is just as well when necessity demands to point out the faults of a performance. The one under discussion had every mark of poor preparation. Without having been told, it was easy to formulate the opinion that the Puccini work had not been rehearsed as it should have been, for, although the cast was the usual one, it performed far less effectively than last season. Economy is to be encouraged, but economies that will not be detrimental to the good of the company. Neither the public nor the critics care how much money is saved in presenting an opera with only one rehearsal. What interests them is the way the opera is given. The public has a right to expect and to demand standard performances of standard works, as the price of admission entitles it to first class performances and the lack of enthusiasm on the part of the hearers on this and other occasions reflects justly the keen disappointment of the audience. The artists of the Chicago Civic Opera Company should work in unison, as in unison there is strength, but the motto this season seems to be "Each one for himself and God for us all." This state of affairs is regrettable, but jealousy is rampant, and already one sees the hand-writing on the wall. Too many cooks spoil the broth. The Chicago Civic Opera Company needs one head—a general manager who can command and whose instructions will be obeyed by every one from the janitor to the star artists—and this also should include the conductors. The Chicago public has responded magnificently to the cause of grand opera, as every night the Auditorium is practically sold out. Thus, having carried its share of the bargain, it is up to the

management of the Chicago Civic Opera Company to see that the performances are homogeneously good, that every part is well cast, that the works presented are well prepared and that the command of a generalissimo is obeyed to the letter by every one, big or small, in the organization.

The *Butterfly* performance was tiresome, boresome, disappointing and uninteresting. The audience, as stated previously, gave it an icy reception, showing by its perfunctory plaudits its disapproval. Polacco was at the conductor's desk and he tried his best to carry the work to victory as he did last season, but he could not get the singers out of the apathetic atmosphere he had created and the colorful score was accorded a miserable presentation—one that did not accelerate the pulse, but which acted as a narcotic at least to one auditor.

Edith Mason reappeared as *Butterfly*, a role in which she made a sensation last year and in which, for some unknown reason, she hardly scored this season. Her voice is always beautiful, of sterling quality and admirably produced and she sang the music superbly, but her portrayal was unsympathetic, cold, void of pathos, and she left the public completely unmoved. Angelo Minghetti was the Pinkerton; endowed with a remarkable tenor voice of small dimension, he found the first act of *Butterfly* too heavy for his vocal resources and, though he is a master in the art of singing, he was unable to produce tones that would project over the orchestra, even though Polacco used the soft pedal as often as possible so therefore only here and there was Pinkerton audible. Giacomo Rimini is, on and off the stage, a gentleman, and his consul is a model of elegance and dignity. Vocally the role affords little opportunity for the baritone. The smaller roles were, for the majority, well handled, but the stage management left much to be desired. There are stage directors and stage directors; some are artists and others nothing more than stage directors.

AIDA, NOVEMBER 28.

Aida was repeated with the same cast heard at the first performance of the season, headed by Rosa Raisa in the name part and Charles Marshall as Rhadames, with Polacco at the conductor's stand.

SNEGUROVCHKA, NOVEMBER 29.

The *Snow Maiden* was again repeated with the same cast heard previously. Hageman conducted.

PARSIFAL, NOVEMBER 30.

Turkeys and *Parsifal* are a happy combination, and though this year the Metropolitan refrained from giving a Thanksgiving performance of that work, the Chicago Civic Opera Company presented it for the second time this season with identically the same cast heard the previous week, with the exception of the role of Amfortas, which was taken by Joseph Schwartz. With the addition of that sterling artist the ensemble of the performance was altogether more satisfactory, as he compels his colleagues to give of their best to come up to his own fine rendition of a role. Instead of writing at length concerning Schwartz'

presentation of the role, it will be dismissed with the eloquent phrase, "a model Amfortas."

Panizza, whose reputation has leaped by bounds, was again at the director's stand. His reading of the score was as interesting as at its first presentation. Here too, nothing more need be added. Lamont and Cyrena Van Gordon were, with Schwartz, the luminaries of the night. It would be unfair not to notice the poor work of the stage management; as mishaps again occurred, several of which caused the hilarity of the public, especially when *Parsifal* pulled at the sacred spear which was entangled in the wire, and also when stage hands walked on the stage in full view of the public. This is not the first time this season that gentlemen in civilian clothes have been seen parading on the stage of the Auditorium during the course of a performance.

THE JEWELS OF THE MADONNA, DECEMBER 2 (MATINEE)

Another performance of *The Jewels*, with Raisa, Crimi, Claessens and Rimini in their usual roles, filled the Auditorium. Cimini conducted.

CARMEN, DECEMBER 2 (EVENING)

Carmen was repeated with the same cast heard at the first performance of the Bizet masterpiece during the first week of the present season, except that the title role was entrusted to Ina Bourskaya, instead of Mary Garden, now on a concert tour.

OPERA NOTES

This office was informed by Giulio Crimi that when *La Juive* is produced he will not sing the role of Leopold, as the only part in that opera he knows and would be willing to sing is that of Eleazar, which will be sung here by Charles Marshall.

Reports were current around the Auditorium that Mary Garden will have a company of her own next season, with which she will tour the country from coast to coast.

Some of the daily papers in Chicago are using indiscriminately news items sent by press agents, and for that reason the public of Chicago looks with awe at the seemingly wrong doings of artists connected with the organization. In the world's various musical centers, critics, generally, only review performances and abstain from informing the public of such trivialities as those to be found in some of Chicago's dailies under the signatures of the critics. Stories about the clique have yearly made items of news for some of the critics; stories about fights between two sopranos, among members of the chorus and stage hands, jealousy between leaders, etc. All this unwise publicity is bound to give a black eye to the Chicago Civic Opera organization and as this office desires to help the company, no stories of the kind will be run in this department.

RENE DEVRIES.

Unique Compliment for Clair Eugenia Smith

Clair Eugenia Smith, mezzo-soprano, will feature many interesting new numbers on her season's programs. Prominent among them will be a group of songs by American composers, including some manuscripts of unusual interest. Mme. Smith also brought back from abroad a number of foreign publications of exceptional merit, comparatively unfamiliar to concert goers here.

An amusing incident occurred recently while the singer and her accompanist were hard at work on one of the new Italian numbers, a serenade full of the characteristic warmth and fervor of the Latin race. As she finished the last note Mme. Smith was rather surprised to find standing at the door one of the colored maids who for years has given devoted service to her "Miss Clair." Mary's face and eyes were shining. "My but dat was a gran' song, Miss Clair!" she said. "I jes' had to stop mah work an' come lissun."

"Did you like that song, Mary? Well, now, tell us what it was all about."

Mary puzzled for a moment. Then—"Well, ah—ah—I cayn't say I jes' zactly understood de words"—Madame had of course sung the original Italian—"but—but—well it suah did soun' mighty lovin'!" Which the singer declared was one of the sincerest compliments on interpretation she had ever received.

Noted Guest at Woman Pays Club

At the weekly luncheon, on November 29, of The Woman Pays Club, there were three guests of honor: Mrs. H. H. A. Beach, one of America's greatest women composers; Dicie Howell, soprano, and Frederick Dixon—which caused the meeting to be probably the most interesting that this club has even had. Mrs. Beach was introduced by one of the club members, Marion Bauer, who spoke charmingly of the composer and who, she said, had been the inspiration of her own efforts as a composer. She was given a splendid welcome by the club members.

Miss Howell sang the aria from *Louise* and followed it with three English songs, much to the delight of the club members. Mr. Dixon played Rachmaninoff's *Prelude*, Chopin's *Polonaise* (op 53), and concluded his group with *Zardas*, a beautiful number by MacDowell. Edith Henry was also a guest of the club and played Miss Howell's accompaniments. Added interest to the meeting was the presence of Adella Prentiss Hughes, manager of the Cleveland Orchestra, who was introduced to the club by Augusta G. Marks, of the Musical Observer.

Mrs. Jefferson F. Hill Visits New York

Mrs. Jefferson Franklin Hill, president of the Beethoven Club of Memphis, Tenn., and of the State Federation of Music Clubs in Tennessee, is in New York for a visit and as it is her first stay here for over eight years, she is enjoying greatly all the sights and sounds (musical, of course) of the metropolis. Mrs. Hill reports that musical conditions in Tennessee are flourishing apace and she believes that the N. F. M. C. has been largely instrumental in helping to bring about this welcome condition.

Elizabeth Altschuler Engaged

Mr. and Mrs. Modest Altschuler announce the marriage on November 30 of their daughter, Elizabeth, to Louis G. Bernstein. Mr. Altschuler is well known as the conductor of the Russian Symphony Orchestra.

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The Jenny Lind Concerts How They Began

The World Was Searched to Find the
Swedish Nightingale's Successor

York, under the leadership of its distinguished President, Doctor Johannes Hoving, formulated plans to commemorate the 100th anniversary of the birth of Jenny Lind, they sought throughout the entire world a singer who, in voice, appearance and personality, in the excellence of her art, would most typify the great Swedish songstress. After a careful survey of the entire world of music, after having carefully weighed the accomplishments of every famous living soprano in Europe and in America, it was finally decided that none other so embodied the entire spirit and art of Jenny Lind as did Frieda Hempel. The famous Centennial Concert, given at Carnegie Hall, New York City, October 6th, 1920, is a matter of musical history. The entire proceeds, over \$11,000, probably the largest sum ever taken in there by a musical event, was donated to the various charities and their successors which Jenny Lind endowed upon the occasion of her first visit to America in 1850.

The history of the Jenny Lind Concerts is a repetition of the history of all great things. It began with a simple idea. When, in the spring of 1920, the Swedish Society of New

"Devoe of Detroit"

The First Local Manager to Present the
Jenny Lind Concerts Outside of
New York

The first Frieda Hempel-Jenny Lind Concert performed outside of the original appearance in New York was given in Lansing, Michigan, November 25,

1921, under the auspices of Mr. James E. Devoe, the very well-known and excellent manager of Detroit. Miss Hempel in her beautiful hoop-skirt costume, and Mr. Bos, her famous accompanist, and Mr. Fritze, the flutist par excellence, in their quaint parti-colored evening clothes, created a furore. The thousands present cheered the picture to the echo. The Lansing morning newspaper, the State Journal, stopped its presses, cut out other news which had been printed on the front page—and devoted its most important space to the concert, which marked a new epoch in recitals in America. The news of the great success was flashed throughout the Country. The Jenny Lind Concert had come to stay.



About Mohammed and the Mountain

There Are Approximately 100,000,000
People in the United States Who
Dwell Outside of New York

that immediately there sprang up throughout the country a desire to hear and see this Concert Unusual. Because of previously entered-into engagements it was impossible to consider any Jenny Lind concerts for that season, but the idea of bringing this picture and singing in this manner before the great American public which lives outside of New York made a very strong appeal to Miss Hempel. Accordingly plans were formulated to present the Jenny Lind Concert the following season.

This concert had such tremendous publicity, its success was so enormous, the entire occasion was carried out with such charm of atmosphere, fidelity and artistic feeling

What the Jenny Lind Concerts Have Done for the Local Manager

There Is No Uncertainty Here
"The Lightnin' of the Concert World"

What the Jenny Lind Concerts have done for the Local Managers is eloquently indicated by their actions. Mr. Devoe engaged Miss Hempel for a Jenny Lind Concert in Detroit this season.

The Concert was given on November 14th to the largest house, over 4,500, in Detroit in many seasons. Mr. Devoe has requested three Jenny Lind Concerts for next season. Miss Beegle, who had a Jenny Lind Concert in Pittsburgh, has taken two others for this year. Mrs. Saunders of Houston had one last season and has taken three for different cities in her territory this year. Mr. Oberfelder has taken four for Denver and surrounding towns. Mr. Behymer, in conjunction with Mr. Oppenheimer and Miss Steers, has asked for about 15 for the Pacific Coast next year. Thus it continues. As a distinguished critic wrote: "Jenny Lind is the Lightnin' of the concert world and will probably go on forever."

Season 1923-1924

LOCAL MANAGERS CONTEMPLATING THE APPEARANCE OF MISS HEMPEL IN THEIR COURSES NEXT SEASON—EITHER IN A "JENNY LIND CONCERT" OR A "FRIEDA HEMPEL CONCERT"—SHOULD MAKE EARLY APPLICATION. SOME MONTHS ARE ALREADY SOLIDLY BOOKED.

MANAGEMENT OF FRIEDA HEMPEL
185 MADISON AVENUE
NEW YORK

PHILADELPHIA HAS A BUSY MUSIC WEEK

Visiting and Local Artists as Well as Organizations Heard
in Excellent Programs

Philadelphia, Pa., November 26.—At the regular concerts, given by the Philadelphia Orchestra, Friday afternoon and Saturday evening, November 17 and 18, Bronislaw Huberman, Polish violinist, appeared in the Beethoven concerto in D major, for violin and orchestra, with great success. The orchestra presented the Brahms' symphony in E minor, No. 4, and closed the program with the Liszt Hungarian rhapsody, No. 1.

The Philadelphia Orchestra also gave a very fine concert at Stetson Auditorium, November 14, under the baton of Dr. Thaddeus Rich. Helena Marsh was the soloist.

EMILY STOKES HAGAR GIVES CHARMING RECITAL

Emily Stokes Hagar, soprano, presented a delightful, well-balanced program, at her recital, November 13, in Witherspoon Hall. Her voice was clear and mellow, under splendid control, disclosing wide range. The enthusiastic audience, which filled the hall, paid just tribute to the popular soprano, in applause and flowers.

The program opened with Bach's My Heart is Ever Faithful, in which connection it is of interest to note that Mrs. Hagar was the soloist at the Bach Festival in Bethlehem last spring with great success. Berceuse (Rheine-Baton) so delightful Mrs. Hagar's audience that she was obliged to repeat it. The program closed with The Shepherdess (Horsman), By the Fountain, and Iris (Ware), and Rondel of Spring (Bibb). Mrs. Hagar graciously responded to several encores. Nicholas Douy, the well known tenor, proved himself equally accomplished as an accompanist, and added much to Mrs. Hagar's success.

MATINEE MUSICAL CLUB

The Matinee Musical Club gave its first regular concert this season in the ballroom of the Bellevue-Stratford, on November 14. The club chorus, under the direction of Helen Pulaski Innes; the club orchestra, directed by Dr. Thaddeus Rich, and the club harp ensemble, directed by Dorothy Johnstone Baseler, all assisted in giving a program of unusual beauty and merit. The other performers were Agnes Clune Quinlan, pianist; Irene Hubbard, cellist; Bessie Leonard Edmunds, contralto, and three members of the chorus who sang solos with the chorus. They were Sarah E. Bond, Alice Brown and Ethel Niethammer.

The club had as the honored guests, both at the concert and at a luncheon preceding it, the board of directors of the National Federation of Music Clubs. The president, Mrs. John F. Lyons (of Fort Worth, Tex.), gave a short address, appealing for the furtherance of music in all communities, not only through the clubs but also in the schools. The National Federation includes thirteen hundred clubs.

THE PHILADELPHIA MUSIC CLUB

The Philadelphia Music Club presented a unique program of American Music, at the first concert of the season, November 14, in the Rose Garden of the Bellevue-Stratford.

The program opened with a short and picturesque musical play, presenting the melodies of the Civil War period.

The soloists were Ruth M. Barber, pianist; Adela Tucker Gulbrandsen, soprano, and Arthur L. Seymour, baritone. The Women's Symphony Orchestra, under the direction of J. W. Leman, contributed two numbers. Kathryn E. Noll, contralto, was also heard in songs of Beach and Rogers. David Pike, tenor, sang The Sea (MacDowell), and the Cave (Schneider). Florence I. Haenle, violinist, played From the Canebrake (Gardner), and Old Folks at Home (Foster-Gardner). The Philadelphia Music Club had as guests the executive board of the N. F. of M. C.

VON STERNBERG IN LECTURE AND RECITAL

Constantin von Sternberg gave an interesting lecture and piano recital on Russian customs and music, at Houston Hall, on November 14, under the auspices of the Women's Student Government Association of the University of Pennsylvania. Among the numbers which Mr. Sternberg played, were two of his own compositions, the second and sixth concert-études.

THE GOOD CHEER CLUB

The Good Cheer Club of Philadelphia deserves some mention in these columns, as it is spreading the gospel and cheer of music throughout Philadelphia. Its work is quietly, but effectively, done, and many are the poor and unfortunate who know and love it. One of its chief activities is that of providing a musical program each Wednesday evening at the Sunday Breakfast Association for down-and-out men. They have found that more unfortunate men come for the music Wednesday evenings, than come for breakfast Sunday mornings. The blind and sick are also provided with musical treats, as are the prisoners in some of the penitentiaries. The club has recently received recognition by being admitted to membership in the N. F. of M. C.

MANUSCRIPT MUSIC SOCIETY

The first concert of the Manuscript Music Society of Philadelphia was held November 15, at the Art Alliance. Nicholas Douy, tenor, sang two of his own compositions, Silhouette and Auf Wiedersehen. Following these, Sascha Jacobinoff, violinist, played two of Camille W. Zeckwer's compositions, Chant du Voyageur and Dans le Jardin. Mr. Zeckwer accompanied. Three delightful songs, composed by one of Philadelphia's young women, Frances McCollin, came next—at Eventide, Love Took Me Softly by the Hand, and The Midnight Sea. The latter was the prize song in 1919 of the N. F. of M. C. Veronica Sweigart sang them, accompanied by Miss McCollin. The program ended with a piano duet, Variations Pathétique (Henry Albert Lang), played by Mrs. Lang and Mrs. Eugenia Huckel.

NEW YORK SYMPHONY ORCHESTRA

For the second of its series of concerts in Philadelphia, the New York Symphony Orchestra, Walter Damrosch conducting, presented the same delightful Wagner program which it gave recently in New York. Richard Crooks, tenor, and Elsa Stralia, soprano, again took the solo parts, with great success.

Ross Song Presented in Unique Way

The stirring song, Work (Gertrude Ross), is being presented in a unique way by Harriet Story Macfarlane,

contralto, in her presentation of Songs and Their Relation to Paintings. The colored slides used to illustrate this song are reproductions of John Alexander's mural paintings in the Carnegie Library, Pittsburgh. Mrs. Macfarlane gives the words while five pictures are shown, and then sings the complete song. On the same program are included: Night in the Desert (Ross), O Radiant Ocean, and The Moon Drops Low (Cadman).

Bonnet Returning to Eastman School

When Joseph Bonnet returns on January 1 to the Eastman School of Music in Rochester to conduct his master classes for organ students, he will find provided for him a teaching room and equipment probably not equalled by any organ studio appointments in the country. For Bonnet is to conduct his classes in Kilbourn Hall, smaller auditorium of the Eastman School, devoted to use for the chamber music enterprises of the school. The great four manual organ, which will be used, is one of the finest products of the Skinner factory. The plan for it was drawn under the supervision of Harold Gleason, and Mr. Bonnet himself was an advisor about many of its details.

Interest in the Bonnet classes, which were conducted for one term last year at the Eastman School, is plainly country-wide, as evidenced by the correspondence received at the offices of the school. This year the provision made by Alf Klingenberg, director of the school, for listeners at these classes will afford every convenience and advantage. Kilbourn Hall is seated on the amphitheater plan; its acoustics have been proved perfect, and the listener seated in any part of the hall will be able to hear and see the student player and the teacher with entire ease.

Mr. Bonnet plans this year to devote himself entirely to these master classes during the period set for them, postponing his recitals in this country until his season at the Eastman School of Music is completed. He will, in addition to these classes, give such private lessons as he has time for.

The great French organist has had a busy recital season this fall, playing continuous engagements in France and making tours to Italy and to Belgium. He will arrive in the country from Paris late in December and proceed immediately to Rochester.

Russian Opera Company Achieving Success

The Russian Grand Opera Company is achieving a notable success on its present tour. The press throughout their trip has been unusually enthusiastic and has rated the company above any other touring organization of its kind. Since its departure from New York last September, the company has visited, in the order named, Philadelphia, Baltimore, Pittsburgh, Cleveland, Detroit, Toronto, Ottawa and Montreal. In all these cities, the success was so outstanding that bookings were made for return engagements in the spring. S. Hurok, who is managing the organization, has booked a tour which will not be concluded until the end of next April and which includes Boston, Rochester, Worcester, Springfield, Providence, New Haven, Hartford, Buffalo, Erie, Columbus, Indianapolis, Louisville, Cincinnati, Milwaukee, Chicago and several other smaller cities.

CRITICAL COMMENTS ON MAY KORB Coloratura Soprano NEW YORK RECITAL DEBUT Aeolian Hall, Nov. 8, 1922

New York Tribune, H. E. Krehbiel

May Korb Reveals Lovely Voice in Debut Recital

Sings Charming and in Nice Taste

May Korb, who gave a song recital in Aeolian Hall yesterday afternoon, is a young woman who had not reached the zenith of her powers, but who makes a beautiful offering now and a promise of something more beautiful in the future. Her voice is small, almost fragile, but it is of lovely quality. . . . She exhibits musical intelligence of a refined order and nice taste. She sang a long list of songs, all charmingly, with the allurements which come from equable tone, musicianly phrasing, an appreciation of the sentiment of the poet so far as it was echoed by the composer, a fine sense of the melodic line, a recognition of style.

New York Times, Richard Aldrich

May Korb, coloratura soprano, found a responsive audience awaiting her initial appearance in Aeolian Hall. Persistent applause followed each of her numbers. Her hearers would not let her go on with the program until she had repeated Decreux's "L'Oiseau Bleu," and she also was obliged to sing "To a Messenger," by La Forge, again. Miss Korb aided by her personal charm, sang a group of songs with spontaneity and delicacy. She proceeded through the challenging passages of Mozart's aria from "Il Seraglio" with ease, and sang the words of Haydn's "Mermaid Song" with a clearness that made the book of words unnecessary.

New York Herald, W. J. Henderson

Miss Korb disclosed a commendable command of the art of tone production, skill in treatment of the phrase and delightful taste. Especially pleasing was the "Mermaid Song" of Haydn. . . . The lyric possibilities of her voice are large and in a measure already developed. . . . Miss Korb did much to win praise and promised more. Her audience was enthusiastic.

New York Evening Sun

The little soprano opened her program with a group of classics, including an aria from Mozart's "Entführung aus dem Serail," an ambitious selection and one provoking fears that the very slight voice would tire under that strain. But instead, Miss Korb went on from strength to strength, never muscular, but always secure in her diminutive way. Her coloratura improved, her lower voice took on slender body and she gained a demure freedom.

Perhaps her happiest interpretation was Rie's "Es Muss ein Wunderbares Sein," a bit of wistfulness well suited to her. Although two groups of German songs demonstrated that her diction in this language excelled, she was forced to repeat a French song, Decreux's "L'Oiseau Bleu," and might well have given a second delicate rendering of Moret's "Le Nélumbo."

New York American, Max T. Smith

May Korb is a young soprano whose particular gifts were enthusiastically applauded by a good-sized audience.

Her interpretation of Beethoven's "Andenken," "Quel Ruscelletto," by Paradisi, the old French "Viens Aurore" and an aria from Mozart's "Seraglio" were commendably dramatic and interesting.

New York Morning Telegraph

May Korb, a sweet soprano of freshness and considerable cultivation, was heard in recital in the afternoon. . . . She sang with so much sincerity, skill and feeling that her hearers were charmed to the end.

New York World, Deems Taylor

Just to hear a debutante coloratura soprano who does not attempt time-worn operatic arias is something, and May Korb yesterday afternoon gave even greater cause for pleasure. . . . She has a voice of great clarity. . . . She sang with fine enunciation and welcome daintiness. The highspot of the afternoon was her rendering of Rie's "Es Muss ein Wunderbares Sein," easily the best of all, with feeling and finesse.

Miss Korb has a modestly winsome personality and freshness, and there are going to be many who will come back eagerly to hear her the next time.

New York Evening Mail, Katherine Lane

Looking ingeniously like a young girl graduate, May Korb sang a matinee song recital yesterday. Her voice reminds one of the small gems in its clarity and beauty, and her dainty, unaffected stage presence was altogether harmonious.

Brooklyn Eagle

Her voice is of good quality and her use of it artistic. Her singing of Schubert's "Liebesbotschaft" was particularly charming. She hardly needs to announce herself as a coloratura soprano, for she has higher attributes than the mere ability to sing runs and trills.

Newark, N. J., Sunday Call

Miss Korb has acquired great artistic finish since her appearance when



still a schoolgirl at a musical festival here. Her voice has become rounded and smooth, her execution of coloratura most flexible. She sang with full comprehension of what the composers and poets desired to express. Some of the nineteen numbers of her printed program and the four added ones were done exquisitely. Miss Korb nor any other singer ever sang more appealingly Brahms' "Guten Abend, Gute Nacht."

Newark, N. J., Evening News

Miss Korb's voice is of the coloratura class. . . . All that intellectual grasp of the purport of the lyric, refinement and grace in phrasing and general style could achieve she put to her credit. On the technical side of her performance there was much to be admired—the evenness and closeness of her trill, the delicacy and floating quality of her higher tones, the suavity in linking phrases and the clear diction.

FOR CONCERT, RECITAL AND ORATORIO DATES, ADDRESS
EXCLUSIVE MANAGEMENT:
ANNIE FRIEDBERG, Metropolitan Opera House Building, New York

PADEREWSKI

FOUR NEW YORK EDITORIALS

N. Y. TIMES
November 26, 1922

PADEREWSKI

PADEREWSKI returned to New York last Wednesday as a musician. He made a brilliant "come-back," and his triumphant reception by his friends was a musical affair, at least in the sense that musicians or music-lovers made up most of his audience. Yet, essentially, the musical interest was of minor importance. Critics concerned chiefly with the possibilities that an interlude of politics might have affected PADEREWSKI'S art devoted most of their attention to the technical aspects of his performance, but their comments suggested that they appreciated vaguely the presence of a force which was beyond, perhaps above, art. In some respects he had not recovered, and perhaps would never recover, his early form; and yet he played better than ever.

He is one of the great outstanding artists of our time; he has been Premier of the fifth largest nation on the Continent of Europe; he is an orator of distinction. Such varied eminence has not been heard of since the Renaissance. It is customary to say that as a Premier he was unsuccessful. That is true, if at all, only with considerable reservations. JULIUS CAESAR could not have been an entire success as Premier of Poland in that first year of recovered freedom. PADEREWSKI kept things going; he represented his country ably and with considerable success at the Peace Conference. Probably in the long run his services in organizing the struggle for Polish freedom will rank higher than his service as Premier.

Above what he has done stands the thing that he is, as the musical critics seemed to realize dimly, and to be trying hesitantly to report, at this concert last Wednesday. PADEREWSKI is greater than his political achievements, greater than his art. What the demonstration of those who heard him on his return to America really meant was appreciation not of an artist or of a statesman but of a man.

N. Y. GLOBE
November 23, 1922

THREE PADEREWSKIS

It is thirty years since the young Paderewski first came to the United States and quickly made the American musical public his captive. A great deal has happened

since then. Mr. Paderewski's genius and reputation as a pianist increased until it seemed impossible that he could become more famous. It was thought he might add the role of composer to that of interpreter. It was doubtful if by doing so he could increase his fame. He could merely enrich it with variety.

But with the war the fame of Paderewski was both increased and enriched. The great musician and composer suddenly became the great political leader. The man adored of women for his romantic appearance and his ability to dissolve their souls in music, the idol of concert halls and receptions, became the leader of an army, the creator of a government, the representative of an officially dormant nation which the Versailles treaty called to rebirth. This was a second and a startling Paderewski the great artist turning great politician—the fellow of Dante, Milton, Goethe and D'Annunzio.

But new Poland did not seem to be the place for the man who had been greatly responsible for recreating her; Paderewski could not hold his political power and left his country. There were rumors of a triple tragedy. It was said that not only was the politician ruined, but that he had lost his fortune and his health, that his hands were crippled and he could never play again. In February, 1921, Paderewski denied that his hands were injured, but said he would never return to concerts.

Last night he did return. A different Paderewski from the musician of pre-war days, a different Paderewski from the premier of Poland made his bow to an American audience and received the approbation of American critics. And apparently he is a Paderewski who brings men and women as much as he ever brought. He is more than a musician and it is good to have such a man as a musician. He typifies in a peculiarly noble way the triumph of a great personality over great difficulties, and the world is always better for a man who does this. At the same time he has restored to lovers of musical art the greater part of a great and supposedly irreparable loss.

N. Y. WORLD
November 23, 1922

PADEREWSKI AT THE PIANO AGAIN

Paderewski at the piano again in Carnegie Hall does more than erase his five years of absence from the concert stage. In ef-

fect, the musical matinee favorite of a former era reappears for a new generation of music-lovers to applaud and appraise. Apparently there has been no loss of the magic touch; the consummate artistry is still at his command, potent to recreate the old emotional atmosphere.

Could a more convincing demonstration be desired of the rejuvenating influence of art? The years sit lightly on the master who can weave for the younger audience of admirers the same spell he wove for their parents.

In the thirty years since the young Polish performer first roused New York concert-goers to enthusiasm he has added to his fame as a pianist a hardly less brilliant fame as patriot and statesman. His services to his country are one of the stirring pages of contemporary history. But it is Paderewski the artist who has first claim on the affections of Americans, and his return to the piano inspires in them a peculiar interest.

They are privileged to see the romantic career which they had a part in forming rounded out, after an interval of political activities, in the environment where it was begun, and they extend to the veteran a welcome as warm as that which they extended to the youth.

N. Y. TRIBUNE
November 24, 1922

PADEREWSKI COMES BACK

The audience that rose to its feet to greet Paderewski on his first reappearance on the concert stage last Wednesday afternoon paid tribute not only to a great artist but to a great figure in the history of our times. Some of his friends had feared that five years devoted to statesmanship might have weakened the magic of his art. They had argued that politics and music were incompatible and that too great a devotion to one was a handicap in the pursuit of the other.

They had forgotten, however, that great art is the expression of a great personality. The Paderewski who played on Wednesday was a man sadder and richer in experience than when he last performed in New York. He was then and still is a great artist. "You are a poet," Clemenceau said to him on Wednesday night. That he is now also a statesman and a patriot who has labored greatly for his people but adds ardor and richness to his genius in music.

GEORGE ENGLES

DIRECTION

Aeolian Hall, New York

WILHELM FURTWÄNGLER, WITH NOVELTY BY TRAPP, AROUSES LEIPSIK AUDIENCE TO KEEN ENJOYMENT

Leipzig, November 1.—The chief interest of the Leipzig music lovers during the first weeks of the season was centered of course in the Gewandhaus. Only those who are intimately acquainted with musical conditions of Leipzig can appreciate just what the Gewandhaus means to the city. Beloved and looked upon with solicitous eyes, it is the most precious treasure that the community possesses. For the past twenty-five years one was revelling in the consciousness of possessing in Arthur Nikisch the greatest master of the baton. Now, however, a newcomer, Wilhelm Furtwängler, occupies the sanctum. He was scarcely known here until recently and one was troubled with thoughts of whether or not he would be worthy of succeeding the great master.

Now the first concerts are over and Furtwängler has won—certainly not an easy victory, as the conservative habits of the Gewandhaus are not easily reconciled to innovations. Long accustomed to the quiet movements and graceful gestures of Nikisch, they at once noticed a difference in externals. Nikisch, with his almost superhuman personality was able to lead the orchestra for great long stretches without any perceptible movement. Furtwängler, on the other hand, uses his entire body and vibrates with great excitement, driving the orchestra so that every measure shall be a superlative achievement. He is sharp and angular in his gestures and gives no consideration to his audience.

Truly it was no easy matter to become accustomed to him, especially so, since tonal beauty was the groundwork of every Nikisch interpretation. And now Furtwängler. If tonal beauty is there, well and good! But he is mostly concerned with a decisively clear outline of the intellectual structure and absolute fidelity to the marks of expression. In other words, he works with a pencil whereas Nikisch used a brush.

In spite of all these obstacles it is remarkable to notice how Furtwängler's strong personality and intellect force his public from concert to concert to ever greater applause and jubilation. This is a fact, the force of which cannot be denied.

As if the sudden change in directors was not enough, he shocked his public still further by casting aside the old conservative program. One feels now that every new program means a new work. This has been true in all but the first concert, held on Nikisch's birthday, when two

of his favorites, the great Leonore overture and Bruckner's seventh symphony, were presented. In his first novelty for the Gewandhaus, Scriabin's *Le Poème de l'Extase*, he obviously made a bad start. The feeling of ecstasy in this work was apparent only in a few measures, and then only by virtue of the instrumentation. It was not the fault of the Gewandhaus public if they treated this work so frigidly and at the same time began to dread the coming programs which were in store for them.

But here the unexpected happened. The second novelty was an outspoken success. It was the B minor symphony, op. 15, of Max Trapp of Berlin. As far as movements go, it is constructed on classical lines, but otherwise in a thoroughly modern idiom and spirit. It is genuine proof that a composer can solve the problem of carrying out the classical form of development without renouncing the resources of modern harmony and counterpoint. Trapp is most successful in the two middle movements. The scherzo, wonderfully orchestrated, gushed along like a bubbling stream with never an empty measure. The adagio is a song in broadest melodic lines, of noblest resignation and genuine religious feeling. Even though the first and last movements are not quite up to the other two, still the symphony is a fine example of the strongest sort of creative gift and was quite worthy of the eminent place in which it was presented.

DR. ADOLF ABER.

Minnie Tracey Presents Excellent Program

On Thursday afternoon, November 23, at the Rockdale Temple, Cincinnati, Ohio, a delightful program, arranged and staged by Minnie Tracey, was given under the auspices of the Council of Jewish Women. A large audience attended and more than 200 people were turned away, but the performance will be repeated on an even larger scale sometime prior to Christmas.

All the performers were from Miss Tracey's class, with the exception of George Mulhauser, tenor, and Charlotte Sandman Angert, coloratura soprano, who were chosen from the class of Louise Dotti of the Cincinnati College of Music. Both were excellent. Therese A. Strauss, Della Bowman, Jean Springer, Arnold Schroede and Hazel Levy also distinguished themselves. Others appearing were: Marie Jordan, Genevieve Breuer, Marie Bruehning, Mary Morrissey, Mary Steele, Bernice Rosenthal and Mrs. Sol Meiss, the latter at the piano. Selections from Samson and Delilah (Saint-Saëns), *La Juive* (Halévy), Queen of Sheba (Goldmark) and Ruth (oratorio visualized by César Franck), in which Miss Tracey appeared with great success, were much enjoyed by the responsive audience.

Miss Tracey has been chosen to give a Christmas performance at the Woman's Club for the Academy and College of the Sacred Heart, which will take place on December 6. The Catholic archbishop Moeller will be present.

Emilio A. Roxas Honored

The Mutual Aid Society of San Cataldo of which Emilio A. Roxas, the well known Italian vocal maestro and coach, is president, gave a benefit concert on November 11, in Town Hall, to enable the organization to widen its scope of aid towards those in actual need.

The participants (all pupils of Mr. Roxas) were Leon Carson, tenor; Inez Church, soprano; Enzo Serafini, baritone; Mrs. E. A. Roxas, soprano (the latter interpreted Ernesto De Curtis' songs with the composer at the piano), and Lina Rothmann, pianist.

Mr. Roxas was presented with a silver loving cup by the chairman of the society for his interest in behalf of bettering the condition of those in need.

In presenting this cup, Salvi Fragali, chairman, lauded Mr. Roxas for his indefatigable and successful efforts in giving so much of his valuable time to the organization. In response, Mr. Roxas thanked the members for their ap-

CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

Contest for young artists of Greater Chicago (i. e., Cook County) in piano, voice and violin, under the auspices of the Society of American Musicians, with the co-operation of the Chicago Orchestral Association and Frederick Stock. Entrance to contest closes January 1. Edwin J. Gemmer, secretary, 1427 Kimball Hall, Chicago.

preciation and presented Mr. Fragali with a gold medal (an individual gift from Mr. Roxas) for his share of activity in preparing the concert. Mr. Roxas received storms of applause, which bordered on an ovation.

David Dorlini, American tenor, who studied in Milano under Mr. Roxas in 1914-15, recently wrote his former teacher of his successes in various operas, such as *Bohème*,



EMILIO A. ROXAS

Lucia, Manon, Sonnambula, and *Elisir d'Amore*. He appeared recently in Rigoletto in Naples, on which occasion he scored a big success. Mr. Dorlini contemplates returning to his native country soon to continue his studies with Mr. Roxas, and later will appear in opera and concerts.

The Annual Glee Club Competition

The increasing interest in the annual glee club competition is shown by the fact that in 1914, when they were organized by Albert F. Pickernell, president of the Inter-collegiate Musical Corporation, only four colleges were entered. The list this year has grown to eleven. There have been applications from many other colleges also, whose distance from New York only prevents their entering. To accommodate these colleges a contest is planned in Chicago this winter and one in San Francisco.

The Hunters' Farewell, by Mendelssohn, has been selected as the prize song this year. It will be recalled that each club will sing this song in turn as the second group on the program.

The Harvard Glee Club won the first leg on the beautiful new silver cup presented by the University Glee Club of New York last year, by taking 289 points out of a possible 300. Yale was second with 200 points. The competition this season will be held in Carnegie Hall on March 3, 1923. Besides the eleven competing colleges, the University Glee Club of New York will sing a few selections.

Gertrude Ross Entertains Musical Celebrities

On the occasion of Florence Macbeth's visit to Los Angeles where this brilliant artist gave a successful concert, Gertrude Ross, California's well known composer, availed herself of the splendid opportunity of bringing together under her hospitable roof a gathering of musical notables. Among the 150 of the select guests were Mr. and Mrs. Henry Rothwell, members of the Zoellner Quartet, the Cherniavsky family, Mariska Aldrich, Olga Steeb, Carrie Jacobs Bond, the occupants of the first chairs of the Los Angeles Philharmonic Orchestra, all gathering for the purpose of meeting Florence Macbeth and also Royal Dadrnun, the New York baritone. Florence Macbeth is including on all her programs Gertrude Ross' new *Sakura Blossom*, a song of oriental coloring.

"His fine voice, manly appearance and finesse won him instant favor."
—Eau Claire, Wis. Leader.

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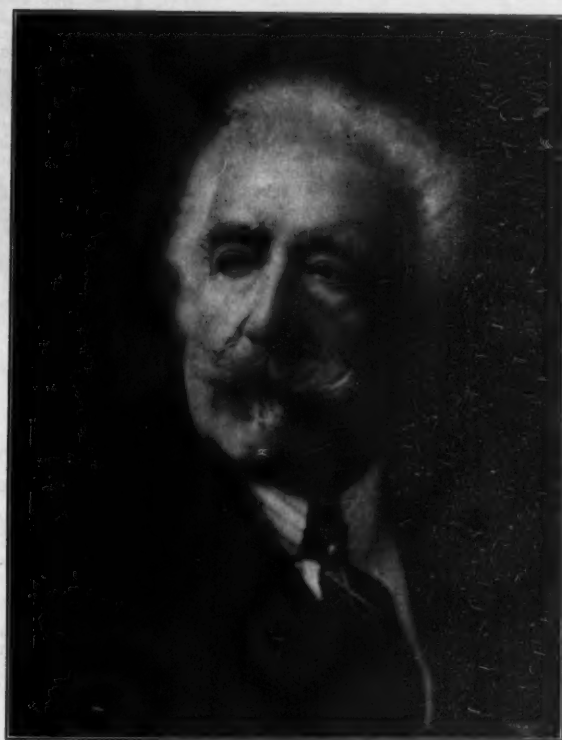


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HOLLMAN

"The Grand Old
Man of the 'Cello'"

Returns to the
country of his
early triumphs



Soloist New York Philharmonic
Nov. 9-10, 1922

This was a performance that will long linger in the memory of its lucidity, spontaneity, bravura, dash and truly musical feeling. Bravo, Hollman!—*New York Post*.

A feature of the evening was the appearance of Joseph Hollman, veteran cellist.—*New York American*.

Mr. Hollman's hair is white, but his art remains sturdy.—*New York Herald*.

Last evening, with his erect carriage, his white locks and his fatherly attitude toward his 'cello, he looked like a veritable music master.—*New York Evening World*.

He played with a smoothly beautiful tone and a real distinction and elegance of style.—*New York Evening Journal*.

Mr. Hollman played the concerto with a polished style and fine effect in the tender cantilena.—*Staats-Zeitung*.

IN RECITAL, SUMMIT N. J., NOV. 16, 1922

Mr. Hollman drew from his instrument a tone of great purity, with none of the muddled sob quality usually associated with the tones produced by inferior cellists. It was translucent, like the atmosphere after rain, while his lower notes were like the open diapason of a great organ. They were controlled with the poise of the matured and eloquent artist.

The program ranged from Handel's dignified and classic sonata in G through Waldemar Bargiel's emotional Adagio to a group of modern French pieces, then to a group of Hollman's own compositions which revealed his mentality and personality, back to Grieg's Ballade and concluding with Boellman's Variations Symphonique, with its orchestral effects so rendered that it seemed as if there was a stageful of players instead of just Joseph Hollman and his accompanist with their 'cello and piano.

Keen interest was shown by the audience in Mr. Hollman's own compositions, particularly the melodious "Petite Valse" and the "Spinning Wheel," rich in realism and humor. Through his compositions as

well as his playing, Mr. Hollman appeals to the intelligence and the eye as well as the emotions.—*Newark Evening News*.

Of the beautiful program it is difficult to write anything that will convey to those who did not hear it any of its exquisite charm.

The Handel Sonata, which opened the musical feast, was as classic in design as is usual with this great master of composition, but it was also very warm and eloquent and it reached the heart as well as the intelligence of the audience.

Waldemar Bargiel's Adagio was, perhaps, the most emotionally appealing of all selections, while the Variations Symphoniques by Boellman produced an orchestra effect marvellous of achievement by two instruments only.

Mr. Hollman's own compositions surprised and delighted the audience by the revelation they made of the personality and mentality of the man. They evidenced variety, piquancy and humor as well as melody and tonal charm. The drollery of the Spinning Wheel was instantly appreciated by the auditors and evoked a storm of applause.—*Summit Record*.

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Aeolian Hall, New York

Letters from MUSICAL COURIER READERS

What the Music of the Holy Rollers Is Like

College Station, Tex.

To the Musical Courier:

In my recent invitation letter to your editor I left out the main inducement to visit me: "The Nigger Holy Rollers." New York is full of joy, but this is one joy I am sure he does not know. Be not deceived. Doubtless, New York holds "White Holy Rollers," but the "White" band is a poor thing, musically. They roll; but "the Nigger Holy Rollers" sing and dance; and such singing and such dancing! They seldom roll. I am no church member, but if you ask me what church I "attend," I answer delightedly: "I attend the Nigger Holy Rollers every chance I have." And I begrudge every meeting I miss. And I challenge every man interested in folk music and folk lore in the making, not to feel as I feel after attending a few meetings.

Nor would I have you think me disrespectful of this sect of negro believers. Far from it. One visit will lead you to judge them self-conscious, or out for a good time and, therefore, insincere. But several visits will bring home to you what is ritual and custom, and what is individually done. You know then that they are absolutely sincere, and practically oblivious of your presence. Alas, too sincere, if the accounts of insanity among them are all true.

In the first place, you can't go too early or stay too late. They are always there when you get there, and almost always when you have to leave. Once in so long have I seen their benediction, but so far they have always been too soon for me, try as I may to get there first.

When you take your seat in the section reserved for whites (there are always whites present, too; sometimes hundreds on a Sunday evening), you see all the members sitting on a great wide rostrum with the preacher. This big platform is divided by panels into pens about ten by fifteen feet in size. This for convenience in dancing, so that the dancers do not jostle each other.

The preacher is truly the conductor of the services. He leads the singing, he plays all the instruments, and he leads the dancing; and he preaches a long sermon as well. Now I heard the Boston Symphony Orchestra in its prime one whole year, and many other orchestras since. And I fancy any conductor living would give the heart out of his body to have the perfect control and the perfect ensemble this negro preacher attains over his human orchestra. That is it, a human orchestra. Of course, there is the melody to be sung, and they sing it both right and bold, or pianissimo as the preacher demands, but underneath all of it is that wonderful, elusive humming with its natural harmonies and natural contrapuntal stunts.

Oh, well, you say, I've heard all that at negro meetings. But you haven't. Because the rhythm is fast as the wind. The melody may be slow, but the rhythm of the underlying is the old double-shuffle break down. The guitar, the mandolin, the fiddle, the cornet, the tambourine and the triangle are the orchestral instruments. Once I've heard a piano. It was no success. No place for a piano. One curious stunt is that of the women breaking in high and way off key and then volplaning down into perfect consonance. Another is the antiphonal throwing the melody from one side of the house to the other. This is an old negro accomplishment; but I challenge any man's bunch of negroes to beat our Bryan "Holy Rollers."

Of course they have chapter and verse for their dancing, their laying on of hands, and their doctrines in general. One custom is beautiful. No hat is passed around. But anyone who wishes to give anything must rise and walk up to a little table and drop his money in the box for the preacher or on the table for the church. And when they pray, they turn themselves around and get down on their knees and turn up the soles of their feet to the ceiling like my old shouting Methodist ancestors used to do. And then each and everyone of them prays out long and loud for at least twenty minutes. This is the severest test to one's risibility.

And the songs they sing? A friend of mine from North Carolina, who has spent many years collecting negro folk lore songs and hymns, went over one night with me. There were perhaps twenty-five songs sung that night. He had never heard one of them. I can only give you a few titles or scraps of song from the many I've heard:

Peace in my mind,
And glory in my soul!

Lord, I want to be in that number,
When the saints go marching in.

I don't keer what you say,
Take a stand, take a stand!

That good old Bible line,
That good old Bible line!

Revelation and every nation,

Lonely I sat by a lonely road,
And Jesus passing by—

It is part of the service for each member to "testify" at every meeting. And it is the custom for the women before giving their testimony to sing a song against that

wonderful humming accompaniment by the others. When the preacher is not there, this feature is given full right of way, so that the folk lister often devoutly prays the preacher will be sick or called away, as these solos are the rare folk songs he is seeking. The voices of these women solo singers have a curious icy coldness, half speech, half song, that when sung against that warm, stunning and humming undertone, makes an absolutely perfect experience.

Well, well, I've written you an article, but I meant it for a letter—gratis. Sometime I mean to be a musician over there and attempt a musical notation of this wonderful natural music. Many have tried this and failed; so one more attempt will be just one more. So send your editor down to go over with me some Sunday night to a meeting of the Nigger Holy Rollers. This derivative title commonly used here denotes one of the rarest and pleasantest set of human beings I ever observed. If their perfect good nature and perfect good feeling reacts to exhilarate one so that he meets the burdens of the coming week with a zest born of complete and delightful satisfaction with these sincere and devout people, why, I hold attendance there is as good for one as anywhere. So come down.

Yours sincerely,

(Signed) SAM'L E. ASBURY.

About Rotting in a Rut

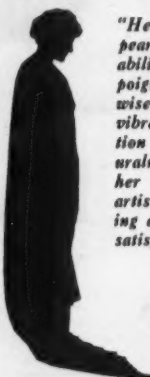
New York.

To the Musical Courier:

Just finished your "Doubting Thomas" article. What you say may be true to a certain extent, but may I present the student angle to you?

How do you know we have talent? Is there any absolute criterion? One may have a voice—perhaps personality, mentality and yet lack that bigness, submergence of self—the "give" spirit of the true artist. How is one to know, I ask you?

Of course we doubt. We live in an age that is full of repressions, gurgling and boiling lava beneath a crust of



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The Louisville Herald (Ky.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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convention. Our forefathers' clothes that don't fit and which we wear simply because we haven't sand enough to make our own. Chaos is the state of things and doubt is a turn of chaos. What are you going to do about it? You'll have to change the whole economic fabric of existence to kill that doubt.

You say how much would one enjoy a walk if he kept wondering all the time if he'd lost his way and where he was getting to?

May I stop you there? A person who doesn't wonder where he's going may be on the right track—may have everything in his favor, but if he lacks wonder—the balance scales fall. I don't know the precise dictionary version of wonder, but I do know that it is a great upward urge—a driving force that pushes humanity toward beauty—that has given us our art expression—the flowering of our intellect. Why! It is a cosmic force—a part of our evolution.

You say "doubt in the studio is bad"—granted! Will you please tell me how you can help it at times?

There seems to be in every other art a chance to get out and earn money—to do things! Please tell me who wants to hear a half-baked singer with a fuzz of hatching on them when they can listen to the real thing?

Why isn't there a chance for singers to gain experience as they are studying, instead of being studio bound and losing all impetus? Yes, even losing ambition because you just shrivel and dry up when your energies beat against a stone wall.

One can sing for charity, which is good experience, but that isn't enough. To get out and test your mettle for real money and see what you're worth and what a paying public thinks of you—because after all by them you stand or fall!

That is the desideratum; and yet what chance is there here

in America except in vaudeville? Everyone talks about small opera companies for experience, but . . . who will support them? Hence we American girls suffer. Doubt stabs you into doing things. Better be a "Doubting Thomas" than to rot in a rut.

Yours truly,

(Signed) SELMA SPEAR.

And Kansas City Knows It

It is an achievement indeed when a local conservatory of music can command the first item in the editorial columns of one of its city's leading dailies. It shows that the conservatory is readily accomplishing things and that the local editors are alive to that fact.

"The Conservatory of Music, as is perhaps generally known, has augmented its faculty by the addition of a number of musicians of nationwide reputation," declared such an item in the Kansas City Journal of November 7. "Each is an artist in his or her own right, and all are laboring unitedly not only to build up the Conservatory of Music but also, what is of wider importance, to make Kansas City the music center it deserves to be and is capable of being. It is to present these musicians seriatim, as it were, that concerts have been arranged. When they are concluded the local music loving public will have gained an adequate conception of the really remarkable artists associated in the Conservatory of Music enterprise. They are extending their own efforts and broadening the scope of the conservatory's activities and multiplying its value as a municipal asset by 'taking the conservatory to the people' as well as trying to induce people 'to come to the conservatory'."

The first concert in this series took place at New Ivanhoe Temple November 10 when Margarita and Max Salinsky, violinists, and Ella Van Huff, contralto, presented an excellent program, which opened with the Mozart concertante in D major for two violins. There were numbers for the two instruments by Spohr, Zilcher, Ries, Sinding, Moszkowski-Hartmann, Drigo-Auer and Sarasate. Splendid tonal balance marked their work and yet there was nothing mechanical in the ensemble. The audience liked the work and made that liking plainly manifest.

Mrs. Van Huff was heard to advantage in two groups of songs, one of which was by Arnold Volpe, the popular musical director of the conservatory. Mr. Volpe's The Child Asleep, delighted the audience, and the composer, who was present, shared in the hearty applause. Betsy Culp was at the piano for the violinists and Maddalena Akers performed a similar service for Mrs. Van Huff.

The conservatory is indeed fortunate in having such capable artists on its faculty as well as having for its director a man as popular as Mr. Volpe, who has made for himself and for the conservatory a host of friends. In addition to being entertained by the most influential people in the city Mr. and Mrs. Volpe gave a reception the last Sunday in October at which over 350 of Kansas City's elite were present. In truth, the conservatory seems to have firmly established itself as a very vital factor in the life of the community. F.

About the Composers' Music Corporation

Originally founded to stimulate native American composition in the field of music, but in no wise a gathering of composers united for their own mutual exploitation and advancement, The Composers' Music Corporation eventually decided to broaden its scope and include the works of many foreign composers living both in this country and abroad. Although its founders were spurred on by an idealistic, educational purpose, still they never intended that The Composers' Music Corporation should be an eleemosynary institution.

A committee of five eminent musicians decide upon the suitability of all compositions submitted for publication. American, Australian, Dutch, English, French, Finnish, Italian, Japanese, Russian and Swiss composers are now represented among the accepted contributors to The Composers' Music Corporation, among them being Selim Palmgren, Emil R. Blanchet, Felix Borowski, Cecil Burleigh, Rudolph Ganz, Louis Freenberg, Richard Hammond, Arthur Honegger, Ernest Hutcheson, Darius Milhand, Lodewijk Mortelmans, Bryceson Treharne and Emerson Whithorne.

The compositions of these musicians, representing but a portion of the entire number whose works have been published by the Composers' Music Corporation, afford the best evidence that the organization's interests are not limited to any few favored composers, but rather that its purpose is to encourage and develop any latent talent which it may discover, at the same time building up a department of educational music of exceptional quality and merit.

Engagements for Hazel Moore

Among the recent and forthcoming engagements for Hazel Moore, soprano, are the following: December 5, Wurlitzer Hall, New York; January 11, New Bedford, Mass.; January 30, Quincy, Ill.; February 13, New Rochelle, N. Y., with the Letz Quartet; February 21, Reading, Pa.

Schelling to Be Soloist With Chicago Symphony

Ernest Schelling, who recently returned from filling orchestral engagements in Europe, has been booked to play with the Chicago Symphony Orchestra on April 6 and 7 next.

BONCI

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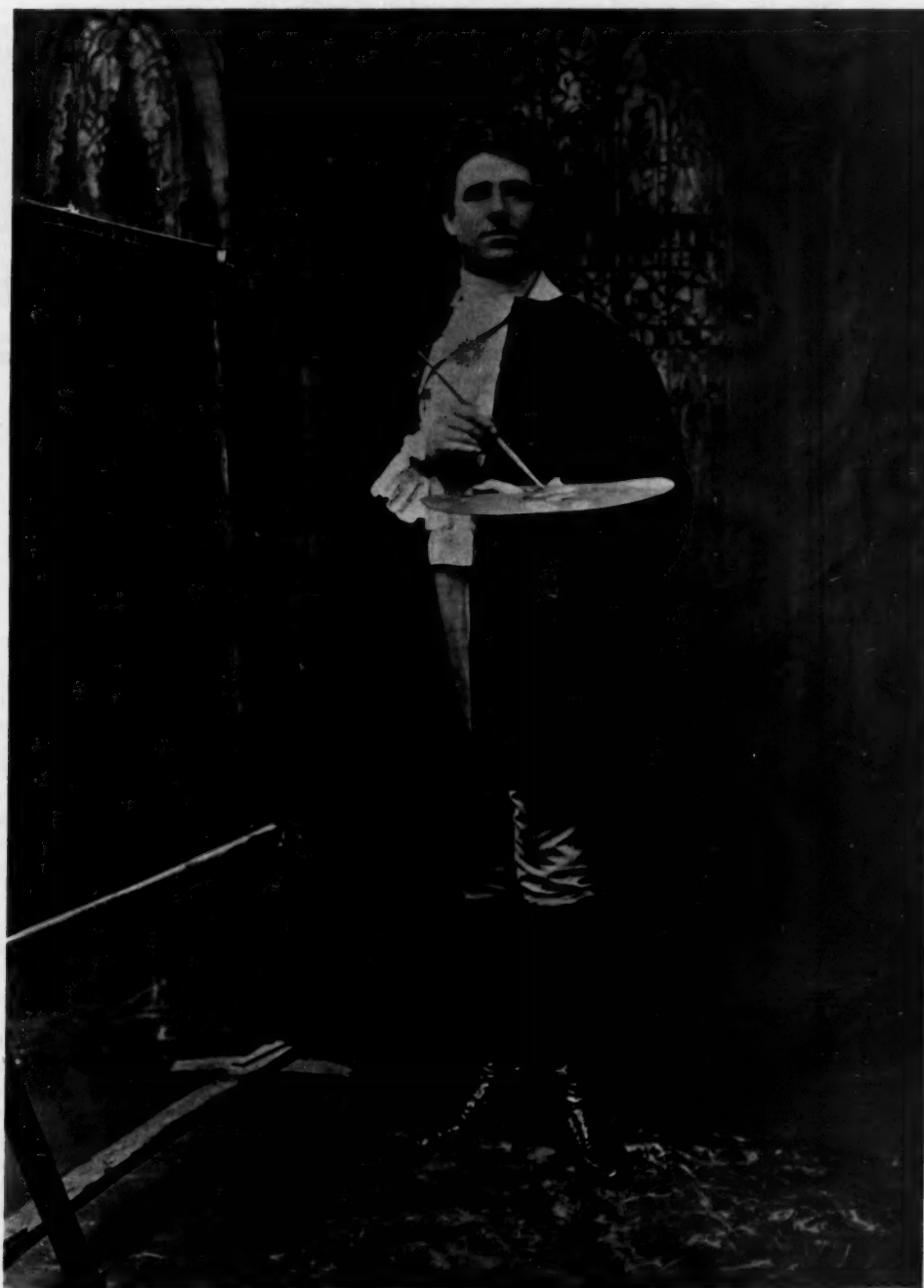
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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

A METHOD OF TEACHING MUSIC

What Is It? Is There Such a Thing?

So many times we hear of a "new" method for teaching this or that. Perhaps each scheme has its virtues as well as its faults. But be that the truth or not, the fact remains that public school music has suffered more than any other branch of the subject in relation to "method." Every time a teacher has "discovered" what he or she believes to be new, then immediately a new system is given to the world, regardless of its educational or pedagogical value.

A few years ago, each new school music course was manualized to death. Now, the tendency is in the opposite direction, namely to supply material that will fit any method. This looks like a compromise, because apparently people still feel the presence of the deadly influence—method. Modern inclinations are largely toward music as a subject, rather than method leading toward music.

THE BEGINNINGS.

The early days of school music were replete with errors in presentation. Enthusiasts frequently prompted by over-zealousness erred in the direction of trying to do too much, rather than too little. To illustrate, in place of teaching music through the medium of beautiful song, they approached the subject from the standpoint of technic. For many years children were compelled to learn series of interval groups, isolated musical phrases, tone groups, etc., without regard for the application of these musical combinations to the future study of music. Pedagogues attempted to defend their position by claiming that such knowledge was necessary. It was merely another case of imposing adult experience on the child without regard for the mentality of the pupil. It was not long before a clearer and better method of presentation was adopted, one which aimed to develop the child through an appeal to his musical imagination.

METHOD VERSUS MATERIAL

There is a misunderstanding among followers of school music concerning a distinction between method and material. Many supervisors are guilty of following a manual so closely that they take the heart out of the subject in an effort to teach according to a rule. Their motto seems to be: "Teach the system, and never mind the child." This seems a little caustic, but it is true in many cases. As

long as they get the work done they are satisfied that a result has been accomplished. It is a common opinion among educators that results in this direction are not worth the effort. More of this later.

THE BASIS FOR TEACHING SCHOOL MUSIC

After all, music, like language, is approached through the method of conversation—grammar and theory come later. The rote song is the natural method for teaching conversation in music. It serves the subject in many ways. First, musical knowledge; second, voice training; third, a basis for future instruction in sight singing through the "observation song" method. Mere presentation of rote songs is not sufficient, but these songs should be selected with a definite object in view—either to teach good material or to teach intervals, rhythm, etc. It is on this point that "systems" of teaching music are frequently wrecked.

METHODS IN PIANO, VIOLIN, ETC.

More or less success has been attained by systems of piano teaching and violin teaching. It must be remembered, however, that these systems deal largely with the technic of the instrument—a factor very important in view of the digital skill required. There is no similarity between this phase of music teaching and methods of teaching school music. Yet, every once in a while a group of misguided enthusiasts arise and insist that technical music should and must be taught to children of early school age. To do it with any degree of success requires several hours a week of class room music and specially trained teachers. In schemes of this character the class teacher is not supposed to enter. Any one familiar with public school management realizes that a system of teaching any subject which can not be successfully handled by the average class teacher is a failure as far as school work is concerned. It resolves itself down to experimental work in order to produce a fanciful result for the benefit of the teacher, and at the expense of the child.

THE OBJECT OF OUR WORK

Public school music aims to present the subject to all children in a way which will inspire interest, and a desire to carry this music into their homes as a cultural asset.

It does not aim to make school children expert sight readers, but this work is a great and important part of the scheme. In simpler terms, to love the thing which you are doing, and then to analyze and master the several elements which go to make up the beautiful whole. Any insistence on perfecting a "system" is unnecessary and harmful. We have seen demonstrations of method which appeared to be startling in results. Yet, after investigation the discovery was made that months and months of special preparation were required in order to obtain a result which was not worth the while.

There are people in school work who always see a menace of some kind in everything that is progressive. Such people are usually of narrow mental vision, and contribute very little that is constructive. They hark back to the days of long ago when sight singing and do-re-mi seemed like the all important thing in music education. Their day is passing rapidly, and a new understanding of things musical is in the hands of progressive teachers.

Klibansky Pupils in Demand

Pupils of Sergei Klibansky have been very much in demand. Lottice Howell is meeting with success in a leading role in Mozart's Impresario, with Hinshaw's Company. Florence McRee and Arthur Bower made a pronounced success in their appearance in the leading roles in the opera performance of Romeo and Juliet (Gounod), given in Memphis, Tenn., on October 31. Mrs. Jver Schmidt was heartily applauded for a beautiful rendition of songs at the Beethoven Club in Memphis, October 25; she has a voice of exceptional quality and range. Arthur Bower was the soloist at a recital given by Minor C. Baldwin, organist, when his beautiful tenor voice and artistic interpretation were very much liked. Ludwig Eybisch is at present at the opera house in Dresden, where he is receiving favorable comment from the press. Word has been received from Miss Rea, who gave an interesting concert on board the George Washington while en route to Paris. Mrs. Bennett has been engaged as vocal instructor at the Theodor Bohlmann School of Music in Memphis. Florence McRee was the soloist at a concert given by Theodor Bohlmann in Brownsville, Tenn., November 23. Betsy Lane Shepherd, one of the well known artists of the Klibansky studio, was booked for a concert at Wilkes-Barre, Pa., prior to her leaving for a tour to the Pacific coast.

McCormack in Farewell New York Concert

John McCormack will sing au revoir to New York when he appears for the fourth time this season at the Hippodrome, Sunday afternoon, December 10. He will offer a special "request" program. Mr. McCormack sails for Europe Saturday, December 16, and will not return until next October.

Europe Once More Acclaims GRAINGER

"There is a greater depth of feeling and lyricism in his playing than of yore, while on the other hand, he has retained all that youthful charm and sparkling rhythm that always were so fascinating. It was a rare treat to hear the tone of the piano beneath his hands."—*Orebladet*, Kristiania, Norway, Sept. 9th, 1922.

"Grainger's 'open air' art had us in thrall—his healthy, spontaneous, natural music, his vigorous bold rhythms, his inexhaustible humor. His art is truly original. The ovations accorded were well deserved—not least those that followed Grainger's own beautiful 'Colonial Song' and invigorating 'Molly on the Shore.'"—*Verdens Gang*, Kristiania, Sept. 9, 1922.

"Ravel's and Debussy's compositions were rendered with complete technical masterliness and with great powers of illustration. In Ravel's 'Ondine' we positively heard the trickling of water, and a vague moonlit mood hung over Debussy's 'Claire de Lune.' After a bewitching interpretation of Chopin's 'Barcarole,' Grainger played his own 'Colonial Song' and some English folk dances all of which aroused the greatest enthusiasm."—*Arbeidet*, Bergen, Norway, Oct. 2, 1922.



Photo by Morse, N. Y.

"Grainger's hands are the most graceful and technically developed hands that can be imagined—quite on a par with Liszt's. What elasticity of wrist and what strength of fingers, like steel springs! The hands of a pianistic genius. He can express the most diverse moods in his playing and always touch the human heart with the fire of his music."—*Dagsposten*, Trondheim, Norway, Oct. 7, 1922.

"A virtuoso of the highest degree. His power of imparting an 'inner life' to every note he plays, and of enticing from the piano great beauty of tone (from the airiest pianissimo to the heaviest fortissimo) is astounding. In his own compositions Grainger evinced a daring originality and a glory of tonal color that carried all before them. His English folk dance 'Country Gardens' with untrammelled joy of life that is in it, tramped its way into the hearts of all his listeners."—*Nationaltidende*, Copenhagen, Denmark, Oct. 17, 1922.

"The canvas is larger now, the tone has a greater depth than of yore, but his 'temperamental' qualities are as youthful and fiery as ever—perhaps more so. His rendering of compositions by Ravel and Debussy were remarkable for their beauty of tone colors."—*Berlingske Tidende*, Copenhagen, Denmark, Oct. 17, 1922.

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ELENA GERHARDT



WITH MINNEAPOLIS SYMPHONY, Oct. 19-20, 1922

Elena Gerhardt, who was heard here for the first time, amply lived up to her vast reputation. Her organ revealed great power, but was especially appealing in softer passages.—*St. Paul Pioneer Press*.

Elena Gerhardt, the soloist, sang four songs by Beethoven and three by Richard Strauss in a mezzo-soprano voice of not only an exquisite and mellow quality but of perfect artistry. The Strauss group was especially ravishing.—*St. Paul Daily News*.

CHICAGO RECITAL, Oct. 22, 1922

She remains the same great interpreter of songs that we knew some years ago. She retains her convincing and persuasive style.—*Chicago Daily News*.

Gerhardt is supreme in her profession—a mistress of the mechanical as well as the interpretative qualities of perfect Lieder singing.—*Chicago American*.

Elena Gerhardt brought with her to the Studebaker Sunday the whole wealth of tradition which sets off the art of Lieder singing and showed herself completely at home in it.—*Chicago Journal*.

She is a genius at going to the heart of a song and then reproducing it.—*Chicago Tribune*.

Her singing of the "Erlkoening" was impressive. She has the imagination and the skill to bring the full meaning from this song.—*Chicago Post*.

WITH INDIANAPOLIS MAENNER- CHOR, Nov. 20, 1922

No Lieder singer that we know has a greater gift for seizing the mood of a song than this mezzo soprano. She brings the spirit of the composer into the concert hall; she makes a song live, gives it a glowing radiance.—*Indianapolis News*.

Unquestionably one of the greatest, if not the greatest exponent of Lieder singing of this generation, she commands an art of interpretation so superlative that she is the song itself, the singer is forgotten in the drama or the humor of the moment.—*Indianapolis Star*.

WITH CITY SYMPHONY, NEW YORK, Nov. 27-29, 1922

Mme. Gerhardt sang with much feeling and beauty of tone.—*New York Herald*.

Miss Gerhardt sang the solo part as well as "Die Allmacht" with sincerity and breadth of tone.—*New York Times*.

Her beautiful mezzo-soprano voice and rare dramatic understanding were disclosed in a group of Schubert's songs.—*New York American*.

As always, her voice's opulent beauty was backed by an interpretative skill exquisitely satisfying, richly artistic.—*New York Mail*.

First New York recital of season in Town Hall, December 9, evening—entire program devoted to Schubert's masterpiece—"Die Winterreise."

A few dates in January available—Season 1923-24 now being booked

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"TEMPERAMENT IS EITHER LACK OF CONTROL OVER THE NERVES OR AN EXCUSE FOR BAD MANNERS"—FRANCES PAPERTE

Frances Paperte, the young American soprano, who has been with the Chicago Opera for two seasons, but is devoting the present one to concert work, dropped in the MUSICAL COURIER office just before she left for the west.

"I have come to the conclusion," said she, "that what they call temperament in musical artists is most of the time either lack of control over the nerves or merely an excuse for bad manners."

"Hear! Hear!" said the MUSICAL COURIER, "we knew that long ago. But why the sudden outburst?"

"Well," said she, "I have been seeing so much of it the last week."

"So have we." And the subject was changed.

Miss Paperte, it seems, had the distinction of being born in a town that only boasted of 150 inhabitants at the time, which, by the way, was not so long ago. She not only has a good voice, which nature gave her, but also a good ear from the same source, and an inclination to music which led her to pick out tunes on the home piano when she was only four years old. She began taking lessons when she was six and that meant a trip of several miles to a town that was big enough to have a teacher. Later the whole family moved to Chicago and Frances had lessons from Emil Liebling, for many years one of the foremost American

teachers and pianists. It was this splendid foundation in musicianship which stood her in such good stead, when at seventeen years, on the advice of Mr. Liebling and other musicians, she decided that it was better to cultivate her voice than to stick to piano. She made her debut as a singer when she was twenty-one years old.

This year, on her first long concert tour, she began November 16 in Toledo, Ohio, and will sing in over a dozen cities, going as far west as Denver where she has an appearance as assistant artist with Tito Schipa.

In the two seasons she was with the Chicago Opera, she did no less than seventeen different roles. Miss Paperte has an interesting story of her first appearance with the organization. On the fourth day after she had joined the company, owing to the illness of some other singer, she was called upon to sing the mother in La Sonnambula. Of course, it being her first engagement in opera, she had never sung the role nor even rehearsed it—and the Sonnambula herself was no other than Galli-Curci, who had never seen her until they met on the stage the evening of the performance, just before the curtain went up.

"Ma che piccola madre!" exclaimed the gracious prima donna with a smile which has made Miss Paperte her friend ever since.

linck assisting. For the second program will be offered Arnold Schoenberg's Pierrot Lunaire (first time in America), Eva Gauthier and others assisting. The third program will be announced later.

Gay MacLaren Back From Tour

Gay MacLaren is back in New York after an extended tour through the West. She appeared recently at the Grand Avenue Temple at Kansas City and at the Crawford

Harvard's Singing Musical and Intelligent

Sue Harvard has many successful recital appearances to her credit for the 1922-23 season. Among them mention might be made of the capacity audience which greeted her on the occasion of her recent appearance in Syracuse, when she opened the season for the Morning Musicals. Miss Harvard is a favorite in that city, having appeared there previously and created an excellent impression. In reviewing this recital for the Post-Standard, the critic of that paper stated that Miss Harvard possesses a voice of marked culture with substantial range and remarkable purity of tone. The writer for the Syracuse Journal was equally enthusiastic in his praise of Miss Harvard's art, stating that her varied program gave her opportunity to display her luscious tones.

Following Miss Harvard's appearance in Springfield the early part of last month, in commenting on her singing, the Springfield Republican had this to say in part: "She has



SUE HARVARD,
soprano.

a lyric voice of dramatic timbre, full, rich and expressive. She sings with ease and spontaneity and her work is consistently musical and intelligent." The critic of the Springfield Union also complimented Miss Harvard highly, among other things stating that she sang with rare charm.

International Composers' Guild Programs

The International Composers' Guild—the officers of which are: Edgar Varese, music director; Mrs. Arthur M. Reis, executive director; Julius Mattfeld, treasurer—sends out its prospectus for the present season, which says, in part, that the Guild "wants to do for modern music what the International Exhibition did for Modern Painting ten years ago. A group of composers of various nationalities, all living in New York City, formed a guild last year and gave three concerts at the Greenwich Village Theater. Much encouraged by their friendly audiences, they are planning three further concerts for this season, composers and players giving their services free, realizing the quickening effect of an early performance on composer and audience alike. Three free lectures given on Sunday afternoons, with modern music as the general subject, will be the special privilege of Guild subscribers."

The concerts will be given December 17, January 21 and March 4, at the Klaw Theater, in 45th street, the first program being made up of works by Busoni, Honegger, Louie, Ruggles, Stepan, with Georgette Leblanc-Maeter-

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His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

Towles Photo

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Theater, Wichita, playing in both places to capacity houses. Her last date before New York was at Mt. Pleasant, Mich., when she was the second member of the artist course, Salvi having opened it.

On February 8 Miss MacLaren will appear at the Playhouse in Chicago under the direction of Rachel Busey Kinsolving. Previous to this date she will return to Colorado for the opening of a new theater at Grand Junction and will play en route in Des Moines, Little Rock, Cincinnati and Memphis. After the Chicago appearance she goes to Florida for some February dates.

Beethoven Trio of Chicago Busy

The Beethoven Trio of Chicago is having a very busy season. Made up of M. Jennette Loudon, pianist; Ralph Michaelis, violinist; and Theodore Du Moulin, cellist, the trio has been meeting with much success. On November 2 it furnished the program for one of the Playhouse Morning Musicals in Chicago; November 6 it appeared in concert in Springfield, Ill.; November 15 it gave the first of a series of three chamber music recitals at the City Club, Chicago. During the week of November 20 the trio appeared at Lyon & Healy Hall, Chicago, and on February 18 it begins a series of chamber music concerts at the Art Institute, Chicago.

A Tribute to Elise Houston Presser

On November 7 scores of her friends were greatly shocked to learn of the sudden passing of Elise Houston Presser, wife of Theodore Presser, the veteran music publisher, of Philadelphia, Pa. Mrs. Presser was born in Nashville, Tenn., her father being a prominent attorney later becom-

ing counsel for the Louisville & Nashville Railroad. Much of Mrs. Presser's early life was spent in Louisville; she was a member of the Polk family and thus related to President Polk. Shortly after her marriage to Mr. Presser fourteen years ago, she became greatly interested in New Thought as a movement, later becoming one of its leading speakers and exponents in Philadelphia. She published a book known as Fruits of the Spirit, which has been widely read and greatly admired. Though not musical she was keenly interested in all progress pertaining to matters musical. Fortunate indeed were those who were privileged to enjoy the rare and warm hospitality of her beautiful home. Delicate and fair as a lily, she shed a radiance of sunshine and love upon all with whom she came in contact. She has departed, but cherished memories shall remain forever. To know her was indeed to love her.

(Signed) EDNA PEARL VAN VOORHIS.

Belgium Soprano Charms Music Lovers

Council Bluffs music lovers were enthusiastic over the voice of Matilde Verba, the Belgian soprano who appeared at the Auditorium during the Mid West Horticultural



MATHILDE VERBA,
soprano soloist with Pat Conway's Band.

tural Exposition, with Pat Conway's band. She was obliged to respond to three and four encores at each performance. Miss Verba was born in Antwerp, Belgium, and received her musical education under private teachers in that city, Paris and New York. She has been in this country for five years and her activities have been confined to concert work.

At the invitation of Cartier de Machiennec, the Belgium Ambassador, the singer went to Washington, D. C., where she gave a concert at the Belgium Embassy on November 27, which is St. Albert day, a "name day" holiday in honor of the king of her native country.

Finnegan Draws Church Crowd

As last year, when the present reporter said "the large congregation wanted to applaud in church service" (speaking of tenor John Finnegan, soloist at the Port Chester Summerfield M. E. Church), so it was November 5, when he drew a congregation which filled the church. He sang "Open the Gates" (Mrs. Knapp), "O Divine Redeemer" (Gounod), "Fear Ye Not, O Israel" (Buck) and "All Through the Night" (Old Welsh), with Organist Riesberg giving him just the needed support, and all in such beautiful fashion, with lovely tone quality and repose, that his listeners were still as the proverbial "church mouse."

Yvonne Dienne With Calvé

Yvonne Dienne, the young French pianist who came here two seasons ago, is busy this season, having been engaged for over thirty appearances as assisting artist with Mme. Calvé. Miss Dienne has made an excellent impression everywhere she has appeared.

John Bland Singers With Scola Cantorum

The choir boys of Calvary Church, of which John Bland is conductor and chorus master, will sing with the Scola Cantorum at the Christmas concert in Carnegie Hall, December 20.

"The organ under such skillful manipulation spoke a thousand and one voices. While I have heard many of the greatest organists, some of them of a past generation, including Guilman, I never before heard such exquisite gradations, such delicate and varied shades, colors, tonal qualities."—St. Paul Pioneer Press.

"Last night before an audience that packed the big auditorium, Lynnwood Farnam made his first appearance in the northwest in a program of immense proportions. For nearly two hours the famous artist held his listeners spell-bound and no doubt made good to everyone of them the unreserved introduction made by Mr. Goldthwaite when he repeatedly named Mr. Farnam as the greatest organist he ever had heard."—Minneapolis Journal.

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Yvonne d'Arle

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Boston Globe

Easy control of a notably clear and strongly dramatic voice.

Pittsburgh Chronicle

Very charming fresh lyric voice. Had the charm of ingenuousness.

Pittsburgh Post

A most charming associate whose lyric soprano, pure and limpid, at times touched dramatic heights.

New Haven Times-Leader

Gifted soprano. Voice of splendid strength and beauty, and her songs were delightful treats. The duet was the charming climax of the most remarkable evening of song the people of New Haven have ever experienced. If Mr. Steinert is fortunate enough to secure Ruffo and D'Arle for another recital, Woosley Hall will not hold half the people who will want to hear them.

Reading News

Beautiful voice and charming personality.

Worcester Post

Captivating personality and vivacity that absolutely bubbles. Voice clear, true, sweet and full of color. Sings with taste and feeling. In a word, she is a singer of whom Worcester would be glad to hear more and who has no reason to shun comparison with some of her more famous sisters.

Worcester Gazette

Little Miss D'Arle combined an unusually winsome stage presence with a soprano voice of rare quality. . . . The young soprano made a decided impression and sang with delightful ease and clarity.

Worcester Telegram

Fluid and facile was her tone, rich in its upper register and supple in its coloratura.

Tulsa, Okla.

This is the first appearance of this very delightful soprano. One may express the desire that she come again with her ravishing mellow tones. She sang with delicate musicianship and real art. Her personality delighted every one in the audience.

Providence Journal and Bulletin

Made a decided hit with her audience. Of attractive stage presence and possessing an unusually clear and telling voice, she sings with taste and judgment . . . facial expression added interpretive effect . . . disclosed brilliant vocal qualities.

Boston Transcript

The lustrous body, the warmth, the dark, widely ranging tones are good to hear. In the pretty grace of her manners, she was charmingly youthful to the eye, while the young timbres of her voice gave to the ear like and equal pleasure.—H. T. P.

Boston Post

Was greatly applauded, and it was only because of the extraordinary popularity of Ruffo that she was overshadowed. Coming to Boston comparatively unknown, she has reason to be proud of her success.

Kansas City Journal-Post

Voice of exotic coloring. Sings as if she had rather do that than anything else. **Lovely voice and clear diction.** Sang Rimsky-Korsakoff in a manner that promises well for her operatic future.

Kansas City Star

D'Arle's voice full of youth. In Huerter's "To-Day," expressed youth, exuberant spirits, and other things that are her best points.

New Haven Register

Sang a group of songs in English with artistic finish. Next to the echo effects the aria from "The Snow Maiden" was the choicest bit of art of the whole evening.

New Haven Journal

Has a large voice which she uses with vocal facility. Sang with taste and expression. Was rewarded with generous applause.

Reading Eagle

Amazing qualities revealed in her voice. Showed wonderful resonance on her lyric tones.

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NEW YORK THURSDAY, DECEMBER 7, 1922 No. 2226

Comparatively few of the foreign artists who appear here come from the British Isles, but when the rare Britisher does come he is apt to be something extraordinarily good, as witness Felix Salmond, the English cellist. Mr. Salmond has been here scarcely more than half a year, but his reputation as one of the great masters of his instrument is already firmly established and widely known.

Frieda Hempel is busy from one end of the season to the other, each and every season, but last week was a particularly notable one for her. It included her first New York recital of the year and a Jenny Lind recital at Symphony Hall, Boston. That her popularity has waned in no way is evident from the house-filling audiences that greeted her in both cities; and that her art is still at its zenith was shown by the unbridled enthusiasm of both audiences and by the unanimous chorus of critical praise, which especially insisted that, as a Mozart singer, there is no one equal to her.

One hears that Siegfried Wagner is to come over here to beg American dollars for the restoration of Bayreuth. Before he begins we should like to ask him some questions: Has he, himself, or his mother, Frau Cosima, contributed anything to the fund out of the great fortune that has been earned for them—both before and since his death—by Richard Wagner, and which is said still to be practically intact, having been mainly invested outside of Germany. If so, how much? And if not, why not? Has a certain active collector for the fund (this does not refer to Siegfried himself) been getting a very liberal commission on his collections? If so, why?

It is too bad to see the floor of Carnegie Hall half full for the Boston Symphony concerts and scarcely half the boxes occupied, though the two upper galleries are entirely sold out, which shows where real music lovers, who pay for their seats, sit. Six years ago you had to stand in line with your hat in your hand to be allowed to subscribe for the New York series of the Boston Orchestra. What is the answer? The orchestra is again today the same marvelous instrument as of yore, but there is no Muck, no Nikisch, no Gericke to play upon it—and that is the answer. For M. Monteux it must be said that he is by no means a bad conductor. He is, in fact, a much better conductor than when he began in Boston three years or so ago; the orchestra has taught him a good deal. If he goes back to his native land, he will rank as the best conductor there. But he still lacks—and always will—that vital spark of personality or magnetism or whatever one wants to call it, that marks the difference between the good conductor and the great one. It is true, too, that there are very, very few great conductors; but it will

take one of those few to refill those empty seats in Carnegie Hall.

Not only has Fritz Reiner scored a distinct artistic success in his first appearance as conductor of the Cincinnati Orchestra, but also the practical test of this success is found in the box office. The Reiner concerts are selling out every time.

Stransky is quoted by the New York American as saying: "We cannot afford to overlook ragtime as it is related to American music. A good many people are wont to depreciate its value just because it is popular. That is the very reason we cannot overlook it. It is the people who originate the type of all national music. America has as yet developed no characteristic music of its own, but if we wish to search for the source from which this evolution will spring, we shall not find it in the works of native musicians no matter how talented they are, if they derive their inspiration from composers of other lands. The first thing significant in the development of national music is rhythm, and ragtime is still America's peculiar rhythm." Bravo, Stransky!

Universal regret will be felt at the announcement that Mme. Schumann Heink is seriously ill of broncho-pneumonia at her home on Clinton Road, Garden City, L. I. Her regular physician, Dr. David Dooman, has called in Dr. Reginald Wilcox, of New York, for consultation. The singer has been obliged to cancel all dates for this month, these being Fort Wayne, December 4; Springfield (Ohio), December 6; Grand Rapids, December 8, and Cleveland, December 11. There were no further dates owing to the fact that Mme. Schumann Heink observes the invariable custom of keeping the latter part of December free so as to be able to spend the holiday season with her family. The MUSICAL COURIER joins with thousands and thousands of her other admirers in wishing her a most speedy convalescence.

COMBINATION

The spirit of combination, a leading factor in business, commercial and industrial, for many years past, has at last invaded that of musical management, which has always been a business and—owing to the many peculiar factors that must be dealt with in it—not a business. Three weeks ago came the first news, that of the combination of Concert Management Arthur Judson and the Associated Musical Bureaus, Inc.; and, on the front page of this issue is the story of the affiliation of the oldest and largest agency here, the Wolfsohn Bureau, and the Music League of America, with the combination first named. Of course, the underlying idea is economy in operation, the reduction of expenses by the adoption of selling methods such as those employed in selling articles of commerce, with consequent additional profit both to the artist and the bureau. The working out of this idea on a big scale will be watched with great interest by the entire concert profession. It seems feasible; it seems practical; and its successful operation, introducing, as it will, regulated business practices in the place of what have always been more or less haphazard selling methods is bound to be of benefit to the public, the local manager, and the artist.

BRAHMSIAN

Lawrence Gilman, who writes the brilliant and entertaining program notes for the Philharmonic Orchestra and the Philadelphia Orchestra, has not yet broken himself of the habit of lecturing his readers instead of lecturing for them. Said he, for instance, on the last Philadelphia Orchestra New York program: "But, whatever may be the correct designation for the form used by Brahms in the finale of his fourth symphony, there can be no dispute about the magnificence of the thing as music. In this superb page we enter the inmost sanctuary of the Brahmsians—and who today is not a Brahmsian?—though certain killjoys may qualify and discriminate. But even they must own to a feeling of guilty awe in the presence of this towering finale."

"Who today is not a Brahmsian?" Well, we, for instance; that is, not in any unrestricted sense. We, on the contrary, are still one of the "killjoys." We yield to none in our admiration of many of the songs. We like a few of the piano works (this does not include either of the concertos) and some of the chamber music; but there is a tremendous amount of Brahms, especially in the symphonies, that seems to us merely labored, and included in this is this particular finale of the fourth symphony, about which Mr. Gilman raves. We certainly do not "own to a feeling of guilty awe" in its presence or in the presence of any other set of variations that we can recall. In fact, the finale of this fourth symphony is one of our pet aversions. We admire its workmanship, but the matter attracts us so little that, far from

CESAR FRANCK

Cesar Franck was one of the old school of composers. Like nearly all of the old school he worked on and on, quietly, without haste and without rest, producing, producing, incessantly, teaching, playing the organ, earning his own living, asking neither alms nor favors, nor much concerning himself as to the fate of his works. Like Bach and Brahms his one thought was production, his one aim was to do the best that was in him, to make the most of his talent. His fight was not with the world but with himself, with the difficulties of his art, and his gods were not the gods of wealth nor fame, but of artistic perfection. He worshipped neither prince nor patron, but reserved his honors for the kings of music, the classic masters.

He was a Belgian, and his art is more Teutonic or Germanic than Gallic or Latin. Although he got nearly all of his education in France, lived nearly all of his life in France, and became a citizen of France, there is nothing suggestive of France in his known work. If it has any clear paternity it is Bach and Beethoven, perhaps the ancient ecclesiastical school, Palestrina, Orlando de Lasso. But above all else he belonged to that universal school which recognizes no local color, which is based on the sort of idiom that is known and loved in all countries alike, which sounds as natural to the people of Spain as it does to the people of Scandinavia, as familiar to the people of America as it does to the people of Russia, which knows neither North, South, East nor West.

It is that quality which may serve as a guarantee of Cesar Franck's immortality, that and the fact that he worked along serious lines, striving to express serious emotions. His music is never clever; never does he try to be original or quaint or fashionable. Through his music one feels his nobility, his steady urge towards the real things of life, the depths, the still places, rather than the superficialities of ephemeral styles.

Had he written no one thing but his Prelude, Choral and Fugue, the work of his maturity—it was written in 1834 when he was sixty-two years of age—he would still have won the immortality that is the due of a great master. But he was not a one-work man. He did other things, some of which are known, some of which are unjustly neglected. Among his known works are the oratorios, the symphonic poems, the symphonic variations or piano and orchestra, his sonata for piano and violin. All of them are singularly even in style, indicating a tranquillity of mind and a fixity of purpose that could only have been based upon veneration for his masters, the great classic composers.

He was a tremendous worker. For forty years he played organ, taught and composed almost without rest. He had amazing energy, an amazing constitution, amazing patience even with his least promising pupils, and amazing faith in his vocation. By his pupils, all of whom loved him devotedly, he was called the Angelic Doctor or Pater Seraphicus. And he became, indeed, the father of modern French music through his pupils, among whom were Vincent d'Indy, Henri Duparc, Ernest Chausson, Arthur Coquard, Samuel Rousseau, Gabriel Pierné, Guy Ropartz and Camille Benois.

To anyone who knows Paris, it must ever be matter for wonder that Cesar Franck could have so firmly resisted the influence of the gay fashion of his day. He was contemporary with Gounod; like Gounod he was an organist, like Gounod he was a serious student and composer of church music, but unlike Gounod he never stooped to the production of popular music. He never wrote opera in the light style necessary to success in the fashionable circles of the Empire. Some will say he could not. But it is easier to believe that his birth, the nationality of his forbears, and his own serious nature held him back from the attempt. His only operas were of a serious nature. But at a time when the name of Gounod has almost disappeared except from the opera house, Cesar Franck's name is growing in fame and favor, and he is coming in for a belated recognition as one of the world's great masters of musical composition.

being filled with a feeling of guilty awe, we are saturated with one of distinct boredom every time we hear it, though—on our word—we have done our damndest to learn to like it.

AMERICANIZATION

One of the amusing and amazing futilities of so-called Americanism rests upon nothing more tangible than the sound of names. The average Americans, even those of European birth, have a feeling that English names are really American and that other names are not.

It is curious. In a country that is such a mixture as is our America, one would think that this question of English nationalism would soon disappear—would, in fact, have vanished long ago. And it has, in all but the matter of our language. The language, being English, we quite naturally connect up proper names in the same thought chain and say to ourselves that the possessors of English names are real Americans, and the possessors of other names are not.

That is perfect nonsense, and everybody who really stops to think about it knows that it is perfect nonsense—and yet it persists. It is a funny thing that people—nearly everybody, in fact—who have friends with names that come from languages other than English never think of these friends as anything but just as American as the rest of us. And yet these very same people will instinctively list strangers in their minds as foreign if they have "foreign" names.

Therein lies one of the great difficulties of all effective propaganda in favor of immigrant Americanism. It is brought prominently to light when we start on any organized propaganda for the Americanization of our American orchestras. As a writer in a Chicago paper says in an article dealing with the Civic Music Association's Student Orchestra of Chicago: "The Browns and the Murphys, the Scotts and the Neills vie with the Haliks, the Stiskas, the Zimmeroffs and the Forcellinnis." But, this writer adds, they are every one of them "enthusiastic young Americans."

But, honestly, they do not seem so to Anglo-Saxon Americans, nor do they seem so to the direct descendants of any non-English speaking nation except their own. This is involved, as such things are likely to be. What it means, to take a concrete example, is that the German-American feels that the Italian-American is a foreigner, and the feeling is reciprocated. The same is true of Hungarian-Americans, Russian-Americans, and so on.

Why? Simply because they all know that the native tongue of the parents or grandparents of these Americans was not English. Each of them knows perfectly well that he himself has become thoroughly Americanized, but he hesitates to give credit for the same extent of Americanization to descendants of other foreign stock. Most of them would like to be American-Americans, and many of them change their names to fit the English language because they find the un-English name a drawback.

Why?—Because of that feeling of embarrassment of which we are all conscious when called upon to speak with a person who may not understand or only partially understand what we have to say to them. It may be that they understand the words but not the point of view, or it may be that they do not even understand the words. The effect is much the same.

And so by this roundabout route we come back to the very beginning of all this sentiment and prejudice, namely, the English language, the language of America. Our foreign born residents are mostly bi-lingual, but they do not often risk association with any foreigners but their own nationals, those whose mother tongue is the same as their own. With these they often talk English, but they feel at home with each other, at home and at ease. They feel less at home with native Americans who know no tongue but English, and still less at home with the nationals of other countries, not their own.

It is almost instinctive with us all, whatever our descent, to join in this feeling. If we see a list of names of musicians, none of them English names and none of them the more familiar foreign names, we naturally assume that they are all born foreigners. We accept Duval, Dupont, Lambert, Leroy, St. Clair (Sinclair), Gunther, Hagen, Wagner and so on, as American because we have heard them ever since we were born, but when we come across the Zimmeroffs and the Forcellinnis we have our doubts.

And so it is that a good many people assume that any one of our symphony orchestras is a strictly foreign aggregation, because nearly all of the names are un-English. Take, for instance, the New York Philharmonic—and it is taken because it is the only orchestra of which a program happens to be on our desk. Here is the list of names: Guidi, Bak, Lichstein, Tak, Roth, Smith, Sterne, Ribarsch, Grunberg, Artzt, Henkle, Wolkow, Wolsky, Kuskin, D'Amico, Belov, Novak, Baravalle, Lowack,

Schuette, Stirn, Albisser, Horelikoff, Aumiller, Gewirtz, Barzin, Strassner, Kreiselman, Rabinowitz, Sherman, Van Praag, Wagenaar, Kasper, Urdang, Vinichy, Greinert, Boewig, Kovarik, Fishberg, Stahl, Berlin, Tushinsky, Verona, Tartas, Barr, Brunelli, Langley, Schulz, Van Vliet, Bass, Mazzuchi, Feder, Edison, Lubalin, Stehl, Van Kapenhagen, Buldrini, Fortier, Reinshagen, Manoly, Cherkasky, Zickler, Ziporkin, Fishberg, Radler, Malach, Greinert, Kouloukis, Fabrizio, Wagner, Schotter, Labate, Del Negro, Catalanotti, Strano, Langenus, Bellison, Christmann, Roelofsma, Mesnard, Kohon, Reines, Carroll, Jaenicke, Schulze, Reiter, Dutschke, Heim, Schlossberg, Grupp, Klass, Falcone, Haines, Lilleback, Geib, Frieze, Wolf, Risch, Katz, Cella, Goldner and Humiston.

There are many names in this list so strange to us that we do not even venture a guess as to their nationality. Some of the English sounding names may have been assumed, but that seems to be a rare practice among musicians, for the very good reason that in America a foreign sounding name in music is an asset, not a liability, as it would be in business and in ordinary social life. And so we have American born Fornias, Friscas, Nevadas, Lubowskas, and so on—if they are dancers they take Russian names, if singers they take Italian names, unless they are tenors, in which case they assume Irish names. It is a queer world! But the foreign born musician rarely takes an English sounding name unless he has a name that would not advertise well. So Galizienstein became Galston, just as Meyer, when he went to Paris, became Meyerbeer.

But it is a very unfair thing to take for granted that, just because a musician has an un-American sounding name, he is, therefore, not American. No very widespread interest in the Americanization of American orchestras will be aroused until that prejudice is broken down. Too many people still feel that it does not matter whether the players in our orchestras are American or not unless they belong to the clans of "the Browns, the Murphys and the Scotts." Which is a dangerous sort of a mistake, because, obviously, these nations whose sons have strange sounding names are the source of a great amount of musical talent, and we need that talent in America, and we must depend, not upon the importation, but upon the American born, to go out into our smaller cities and country districts and spread the propaganda of music.

In the above list of about a hundred names there are about twenty born Americans. You cannot know which these are by looking at the names. Cherkasky is just as likely to be American born as Carroll, and Edison and Langley may be foreigners. In America a name means nothing. And yet we cannot get away from the prejudice that attaches to them.

This is strikingly illustrated when one of our most enthusiastic propagandists for the Americanization of our orchestras characterizes an American born player apologetically as "a little East Side Russian Jew, but * * * American born."

Such an attitude is a forceful illustration of what we are up against in American prejudice. This propagandist knows that he has a fight before him to bring home to Americans the fact that "a little East Side Russian Jew" is, if he is born in America, just as much American as any one of us, and likely to be a whole lot more musical.

Now, the American has no prejudices against people he knows. We are not, as a race, prone to question people's antecedents. We take the people we meet at face value, and if the names are unpronounceable we Americanize them to suit our tongues, just as we Americanize foreign words—amateur for amateur, revelly in doughboy argot for reveille, repertoire for repertoire—according to the extent of our culture and to what extent we want to make ourselves conspicuous by "aping" the foreign accent.

That is true of the people we personally know. But it is not true of the people we hear about or read about. We accept those we know in spite of their foreign names, but we take for granted that strangers with foreign names are altogether foreign. And then we adopt an attitude according to our lights. We either fall down and worship them because they are foreign, or we turn them the cold shoulder because they are foreign, and both ways are equally bad and equally stupid. * * *

And equally dangerous to the progress of music in America! For we do not help our music life by worshiping a foreigner simply because he is foreign, whether he has musical ability or not, simply taking for granted that because he is foreign he must be musical; nor do we help our music life by allowing stone walls of prejudice to stand be-

tween us and musical ability, wherever it may come from.

Both of these things are facts. From one class of Americans you will solicit aid in vain for the native born, though this class will spend its last cent on some unworthy foreign charlatan. And from another class you will solicit aid in vain for the really gifted American with a foreign name. They would rather help the talentless choir singer or pianist or violinist of the clan of "the Browns and the Murphys and the Scotts" than the sons and grandsons of parents from eastern and southern Europe, unless these have stooped to the duplicity of changing their names, becoming American in name as well as in fact.

One of the grave dangers of Americanism is that it may lead us to allow our sympathies to warp our musical judgment. This will never be the case with the public at large. For the public at large cares nothing about Americanism. When it buys concert or opera tickets it wants a thrill, and it goes where it will get a thrill. The nationality of the artist makes no difference, except to the extent of the subconscious "romantic" attraction that loves long hair and velvet collars as symbols of a fairy land far away from home and home trials and home worries. But that is external and superficial, and the great American artist will thrill according to his greatness, just as the great foreign artist thrills according to his—no more and no less.

The American Orchestral Society, Inc., of New York, under the direction of Chalmers Clifton, is offering American born musicians a chance to get the routine of orchestra playing which will fit them for our symphony orchestras. Will the symphony orchestras take them when they are fit? It is so promised, and, in fact, those who graduated last year in this training school have nearly all been placed.

This year the orchestra is branching out in several directions. It is offering to play works by Americans; it is offering a chance of training for American conductors; it is offering lectures for listeners by Gerald Reynolds.

That is all very good. But the main object, the original object, of this orchestra was the training in routine of American born orchestra players. It is doing that, and doing it very efficiently and successfully.

The question now to be asked is: What will be the result of it? We are not questioning the wisdom or the importance of this movement. We are simply discussing, in an entirely friendly and sympathetic spirit the possible effect of it, not upon the individual musician, but upon American music. Will the making of more American musicians of the orchestra class benefit American music as a whole? Does it make any difference to us, to anybody, when we go to Carnegie Hall or any other hall for an orchestra concert, whether the players on the stage are born Americans, naturalized Americans, Anglo-Saxon or Latin or Slavic-Americans, or not Americans at all?

Evidently, from that point of view, it does not. The nationality of the man on the stage does not matter, nor does the language he speaks, or the name of his grandfather. All that matters is whether or not he can be a regular American, with absolutely no hint of foreign color in his make-up, an American who can be hale fellow well met with other Americans, whose only strangeness is the fact that he is an artist and not a business man.

When you hear a man called "Herr," or a woman called "Madame" or "Signora," you know that they are either foreign or trying to seem foreign. "Madame Jeanne," who sells hats, may be plain Jane Sweeny, but, for the sake of trade, she becomes "Madame," though she never came nearer to France than Cork. That is harmless enough, just as is the French cooking we get in America, done by Brigett or Hannah.

But it is quite another matter when the person is really a native of foreign shores, and had a natal language other than English. Such people generally fail when it gets to the point of community organization. They cannot sit around the Board of Trade rooms on Main Street and swap lies as "one of the bunch." And so when it comes to putting over some sort of art endeavor they find about as much sympathy and understanding in "the bunch" as if they were strange animals in the zoo. But the American, born and raised here and with no foreign memories or sympathies, will do worthwhile things and start an art growth that will some day be a strong and husky plant, with branches that spread out so as to give grateful shade to every resident in the town.

In other words, as much depends upon the American public as upon the American Orchestral

(Continued on page 23)

VARIATIONETTES

By the Editor-in-Chief

In Music and Letters (London), October issue, there is an article entitled "How to Practise a String Quartet." We are writing an answer to it, called "Where to Practice a String Quartet."

The last Occidental advantage over the Orient is fading fast. Kaikhosru Sorabji has written a piano sonata, and it is published by J. Curwen & Sons, Ltd., London.

We have just learned that the tune of Yankee Doodle is Scotch and first saw the light of day in Glasgow, in 1782. The only thing to hope for now is that also the text was invented in Scotland.

Now that sauerkraut no longer is called "liberty cabbage," why do German and Austrian artists in this country continue to call themselves Hungarians, Swiss and Czecho-Slovaks? Has not the American musical mind returned as yet to what President Harding calls "normalcy"? It is high time to drop all such wartime nonsense and get back to the furtherance of tonal art on a cultural and not a patriotic basis.

A veritable globe trotting music publisher is David Kanner, who is spreading all over the world the fame (and the goods) of the house of Schirmer. Kanner's sentimental journey is dotted with picture postcards which he inscribes with inspired verse and sends to his friends. We received this last week from Honolulu:

Gales terrific
In mid-Pacific
Are not my predilection
A traveler's life
Midst storm and strife
Is a h—l of a selection!

"Is player-piano, or player piano, correct, with or without the hyphen?" comes the query to this desk. Both, we should say. The modern tendency is toward doing away with the hyphen, quotation marks, commas, and italics, as much as possible. It simplifies writing and helps the typesetter and printer, even if it does not make the task of the reader any easier. The MUSICAL COURIER has just discarded the use of quotation marks in musical titles. For instance, we used to say in this paper "Pathetic" symphony, "Au bord d'une Source," "Walküre"; now we make it Pathetic symphony, Au bord d'une Source, and Walküre. The omission of the hyphen leads frequently to ludicrous errors and misunderstandings. In the Herald last summer there was a sentence which read: "An 850 man eating shark was found in a net in the Freeport inlet yesterday." Some authentic headlines, for which you might amuse yourself by supplying the hyphens were these: "Bride to Be Killed by Motor Cycle," "Frozen Fish Dealers Arrange for Profits," "New Jersey Republican Committee Asks Members to Contribute One Hundred Thousand Dollar Bills," "Pickled Herring Merchant Protests." And then there was an advertisement: "Mr. and Mrs. Nathan Levi, having cast off clothing of every description, invite an early inspection."

In The Sackbut (London), Sidney Grew quotes a remarkable passage from De Quincey, which shows that the eminent author of the "Confessions of an Opium Eater" once hit curiously closely on the idea of the player-piano, as far back as 1822, and in his famous book Mr. Grew submits the quotation and his own comments thereon:

He says in an early part of the "Opium Eater" that as a boy he took some lessons in piano playing. He had anticipated great pleasure from the "luxury" of playing the piano; but it turned out a total failure; "for a reason," he says, "which it may be useful to mention by way of caution to others." Here is the reason as mentioned, with the particular passage printed in italic type that is of interest for player-pianists:

"The first discovery I made was that practice through eight or even ten hours a day was indispensable toward any great proficiency on this instrument. Another discovery completed my disenchantment; it was this: For the particular purpose which I had in view it became clear that no mastery of the instrument, not even that of Thalberg, would be available. Too soon I became aware that to the deep voluptuous enjoyment of music absolute passiveness in the hearer is indispensable. Gain what skill you please, nevertheless activity, vigilance, anxiety, must always accompany an elaborate effort of musical execution; and so far is that from being reconcilable with the entrancement and lull essential to the true fruition of music that even if you should suppose a vast piece of mechanism capable of executing a whole oratorio, but requiring at intervals a co-

operating impulse from the foot of the auditor, even that, even so much as an occasional touch of the foot, would utterly undermine all your pleasure. A single psychological discovery therefore caused my musical anticipations to evaporate. Consequently one of my luxuries burst like a bubble at an early stage. . . . Unless it were to point a moral and adorn a tale, the piano had then become useless. It was too big to hang upon willows, and willows there were none in that neighborhood. But it remained for months as a lumbering monument of labor misapplied, of bubbles that had burst, and of musical visions that, under psychological tests, had foundered forever."

Theodore Spiering has returned from Europe on the President Roosevelt, and wag that he is, declares that the boat was not a bit of a rough rider. He was particularly glad, he adds seriously, to travel on a Yankee boat for he always has been a believer in an American merchant marine. Asked whether the Roosevelt was "dry," Spiering said that it was, but he disliked to swear that some of the cabins were not damp in spots.

The Tribune quotes, and we requote, the following paragraph (from the London Outlook) contained in an article by Solomon Eagle on George Saintsbury, literary critic:

He has blind spots, especially with regard to one or two authors of recent date. He has championed several writers commonly considered minor—including the neglected Southey. A history by him is not usually proportioned as the ordinary academic person would proportion it. But of what really original critic could that not be said? The man whose opinions about all literature precisely coincide with the average opinions in the text-books demonstrates his lack of anything but a second-hand taste.

Substitute "composers" for "authors," "MacDowell" for "Southey," "Music" for "literature," and you have a fairly good description of Henry T. Finck.

Where is the industrious statistician who used to figure out how much Paderewski makes per second when he plays, and how many notes there are in Götterdämmerung? Probably he is computing how many listeners-in there are when the PDQ or IOU or COD station is broadcasting master-plumber Finnegan's ten minute talk on how to keep the kitchen pipes open in the wintertime.

The wide radio activities lead the London Mirror to remark: "Concerning the development of music by wireless, a contemporary asserts that the finest static conditions exist in California where on a quiet evening you may hear over a hundred miles away, faintly but delicately musical, the distant peel of oranges." We can tell the Mirror something even more wonderful. In mid-Atlantic last summer, 1,500 miles from land, we heard and recognized the melodious ring of the Nibelungen.

"Richard Miller, Buffalo Tenor," is the caption under a Music News (November 20) picture, and P. E. G. writes all the way from Dallas, Tex., to ask: "We have the dramatic tenor, the lyric tenor, the throaty tenor, the yelling tenor, but what, for Pete's sake, is a Buffalo tenor?" We cannot answer. The nearest thing to it that we know is a Hoarse Tenor.

A motor driving girl who studies piano with Professor X. was taking a lesson when she reached a difficult passage and tried to omit several measures of it. "No detouring, if you please," remarked Professor X. sternly; "back to the main road and start over again."

Charles Wakefield Cadman was listening to someone holding forth the other day on the proper way to devise and construct an opera libretto, and he suggested that the speaker write an article on the subject. That was about to be done when the intending author found a book which covers all the points that appealed to Cadman. The volume is by Edgar Istel, was translated into English by Th. Baker, and has just been published by Schirmer. It is called "The Art of Writing Opera Librettos: Practical Suggestions."

For one thing, Istel makes a strong and correct point when he declares that the words to be sung are comparatively unimportant, while the story itself, the scenes into which it falls, their nature, and the situations that enable the characters to enter into conflict (in the dramatic sense) are the secret of the

success of any opera libretto. What the composer needs primarily, says Istel, is not so much a poet as a theater-man, a practical playwright, adroit and experienced in plot-building.

We cannot refrain from giving space to this delicious bit of operatic tomfoolery, published originally in F. P. A.'s column in the Tribune:

TOSCA

Well, I've went an' saw a wop'ra, an' I'm offen them shows fer life.

Me fer a snappy movie, an' the same goes for the wife. Op'ras kin run for Astor an' Morgan an' all them eggs, But gimme a show with action, where the dames has all got legs.

Like this it is: Last Friday we're tossin' the clickin' cubes,

When I win three hundred berries from a flock o' hard-boiled rubes.

So the wife climbs into her war paint an' she drags me off to a show

What they call by the name o' Tosca—at seven bucks a throw.

Fourteen berries it sets me to listen to some fat wop Bawlin' his crazy head off like he didn't know when to stop; Fourteen hard-earned berries to hear them dagoes shout. An' this is the plot o' the story, the way I dope it out:

A bird by the name Angelotti, who is doin' a bit in the coop, Makes his getaway out o' the hoosegow while the keepers are lappin' their soup;

Gives the loud razz to the coppers, an' leavin' the bulls in the lurch

Does a Bergdoll to Cavaradossi, his pal what is paintin' a church.

Now Mario Cavaradossi's a lad what paints pitchers by hand,

An' he's fell for a jane they call Tosca; she sings op'ra songs up at the Strand.

Well, as soon as he lamps Angelotti, he slips him a cuttle o' chow,

An' he says, "On your way, little stranger; this joint ain't no place fer you now."

Then Tosca drops in fer a visit, an' they sit there some minutes an' kid,

But Mario don't put her jerry to where he's got Angelo hid. An' while they sit chinnin' an' laughin' at the line this here Mario pulls,

"My Gawd," she says, "if it ain't Scarpy!" an' in walks the chief o' the bulls.

Now this Scarpy's batty on Tosca; he's a goof what sandpapers his throat,

An' he gives the young pair the once over, an' then right away loses his goat,

"Say, cut it," he tells him. "We've got you fer helpin' that dago to blow.

Snap out of it! Pack up your paint box. You're wanted at headquarters, bo!"

The next act's in Scarpy's office, where Mario's went fer a ride,

An' after they've printed an' mugged him, they're beatin' his hide off inside.

But never a squeal does he give 'em, though they smear him all over the jail.

An' then Tosca blows into the office. She's been chasin' around after bail.

An' her an' the chief have a confab. Says Scarpy very polite:

"What wonderful weather we're havin', though it looks like it's cloudy tonight.

They're sweepin' a cell out at Sing Sing, fer your gentleman friend there inside.

I told him he's gotta plead guilty. If he goes to the bat, babe, he'll ride."

Then Tosca says, "Say, chief, have pity. He done it fer me an' the kid;

An' he aint gonna squeal on the dago. I'd throw down the rat if he did."

"Say look here," says Scarpy to Tosca, an' he pours her three fingers o' brew,

"I ain't got no love fer that paint guy, but I'd leave home an' mother fer you.

I'll throw that egg's case if you say so; but I gotta know where I get off."

An' Tosca says, "Sure, kid, I get you," an' she swallows her brew with a cough.

Then Scarpy goes to the table, an' he looks like he's writin' a note,

When Tosca quick grabs up a cheese knife an' she sticks the poor boob in the throat.

Then she lays him out swell on the carpet—puts the candlesticks next to his head.

"Old Steve Merritt," she says, "couldn't beat this," an' she leaves the stiff lyin' there dead.

The next act's the roof of the hoosegow, an' poor Mario's near gave up hope,

Then Tosca breaks in on the double, an' she slips him an earful o' dope.

"Say, I jipped that there bull an' I framed it so they'll pull a fake shoot fer a stall."

Then along come the doughboys with rifles and back Mario up to the wall.

The Sergeant gives orders to fire, an' they plug the poor fish full o' lead,

An' Tosca screams, "Scarpy's bilked me! They've went an' shot Mario dead."

There's voices heard comin', an' Tosca decides that it's time fer to blow,

So she grabs up her skirts—does a brodie * * *

An' that there's the end of the show.

FLACCUS.

We had to make a trip South and we are writing these pages on the New York and New Orleans Limited. The trip was most uninteresting until we came to Greensboro, N. C., where the Daily News

(November 28) of that city was brought aboard, and in it we read that "Evelyn Scotney holds the title of Champion Soprano of Australia, won in Melbourne, her native city, ten years ago."

Rumblng—speeding isn't the word, for the train was hours late—along the Gulf Coast between Mobile and New Orleans, something happened which would have delighted those fanciful writers who love to get up sentimental tales about the power of the tonal art over the unmusical rabble. A number of men had congregated in the smoking room of one of the cars and after almost forty hours of traveling together, were engaged in interesting and intimate anecdotal and badinage. A young man with a nervous manner wearing studious spectacles, and listening quietly, attracted the attention of one of the revellers, who asked him his line of business. "I am a violinist," said the bespectacled tourist, a reply which, for some reason or other, brought a roar of laughter from all the Babbitts in the compartment. Fast and furious they fired questions at him, some of which were, "Do you play sitting down or standing up?" "Are you in vaudeville?" "Do you make as much money as Paderewski?" etc. The object of the stupid banter received it good naturedly. After awhile he left the smoker, went to his seat, and took his violin out of the case to make sure that it was safe. Discovered by two stragglers from the crowd of his tormentors, he was dragged back into the smoking-room and they pleaded hilariously with him to play. Suddenly he seized his fiddle, a look of determination came into his face, and he began—the Chaconne by Bach! After a few measures an amazed silence spread about the player, and when he finished, sincere and deafening applause rewarded him. It was well deserved, for he gave a deeply felt, musicianly, and technically flawless rendering of the classic. There followed, done magnificently, a prelude and fugue by Bach, a Paganini caprice, and Kreisler's Caprice Viennoise. After the impromptu recital the listeners could not fete and honor the performer enough. Someone asked him his name. It was Emil Telmányi, the Hungarian violinist, and he was hastening to New Orleans en route to catch the Sunset Limited for Arizona and California, where he had concerts.

At Biloxi, Miss., for no reason at all, it struck us that there ought to be as many men to write fine music as there are to criticize it.

LEONARD LIEBLING.

AMERICANIZATION

(Continued from page 21)

Society and similar organizations. America must accept the man with the foreign sounding name; and the Orchestral Society must start out players, not with the mere idea of graduating into an established symphony orchestra, but with the ambition of taking art music where it is not, with the ambition of associating with people and of spreading the gospel of art not only across the footlights, but also in a social way as well.

Mr. Damrosch, in a recent address, called attention to the fact that the American boy who stays in from the baseball field or the tennis court to practice on the violin or the piano is called a "sissy" by the other boys, and soon gives it up. One good reason for that is the fact that a certain number (at least) of the music teachers of the past have been "high brow" with strange ideals and enthusiasms. But, in a certain private school (where there are no women teachers, and where no man has a chance to get a professorship unless he has been prominent in athletics) there was once an organist who was such a real he-man that the boys all wanted to get under his tuition. He was an American born and bred and, if he had any poetic and high brow ideals, they were not of the languishing long-haired variety.

Such things are well to take careful note of in any plans for Americanization of our orchestras or of anything else. We want to get real he-men into music. We want to get the real he-man spirit into music. We want to get the American public accustomed to the fact that a man with a foreign sounding (Slavic or Latin) name may be a real he-American man. Then, and only then, will we arrive at a point where the American women will not have to drive their men to concerts, where the American man will voluntarily join in musical endeavor and enterprise.

It is time this was understood. We do not want music to change our American ideals or to lessen the red-blooded American Indian fighting pioneer spirit that is one of our greatest heritages. We want to persuade the men of this country that music is a possible asset, not a sissy liability. And that is the only excuse for attempts at Americanization.

LICENSING MUSIC TEACHERS

Latest advices from City Hall state that an advisory committee has been appointed as follows:

Dr. William C. Carl, chairman, 117 E. 11th street, New York City
 Dr. Frank Damrosch, vice chairman, 120 Claremont avenue, New York City
 George H. Garton, 131 Livingston street, Brooklyn
 Herbert Witherspoon, 44 W. 86th street, New York City
 George E. Shea, 545 West 11th street
 Gardner Lamson, 75 W. 55th street
 Oscar Saenger, 6 E. 81st street
 T. Tertius Noble, 105 West 55th street
 Edwin Franko Goldman, 202 Riverside Drive
 Karl Scholing, 12 Woodbine street, Brooklyn
 Gustav L. Becker, 516 West 143rd street
 Allan Robinson, 901 Lexington avenue
 Willis Holly, secretary, Room 1007, Municipal Building (Park Dept., Worth 4850)
 Catherine Bolger, assistant secretary, Room 863, Municipal Building, (Chamberlain, Worth 1717)

This advisory committee is authorized and requested to appoint twelve to twenty other members. The entire matter of the license will be discussed and it is hoped that a report can be made by the end of January.

Herbert Witherspoon favors us with the letter which follows, in which he urges education as the only solution of this much discussed question:

To the Musical Courier:

The recent agitation regarding the licensing of the teacher of music has not yet produced any tangible solution of the problem, but has evoked a very definite and general opposition to a system of licensing made and controlled by governmental authorities. In other words, the feeling in the musical profession has crystallized into a very definite and final decision that whatever is done now or in the future to purify and raise the standards of the art of teaching and the standing of the teacher must come from within the profession itself, and not from other sources, political or individual. This is as it should be, for the dangers in any other method of procedure are too numerous and too great to allow of even giving them a chance. And chance it would be, a mere gamble as to the accomplishment of any real benefit to either the profession or the public, and a practical certainty of harm to all.

On the other hand, like all agitations and proposed reforms, perhaps this discussion has made us all think and has brought to our minds certain improvements which we all, individually, can help in bringing about.

Every one will agree that vital and lasting improvement in any profession can be accomplished only by better and more thorough education. In this the question is put squarely up to the members of the profession who are teaching, and they cannot shirk their responsibility, even if they want to.

The world moves, conditions change, and with new conditions come new demands. Each generation must face the new conditions of its time, and must as well look somewhat towards the future, with an unselfish desire to prepare the road for those who are to follow. Otherwise progress is impossible.

The hurry of modern life has very definitely affected our methods of work, but it has affected even more deeply the ordinary politeness of our manners to each other, and very vitally our ethical consideration of each other and of our profession. Haste is not conducive either to good manners or to high principles, or to thoroughness. That the fault is very largely the pupil's does not change the fact.

There are many societies for musicians, both teachers and public performers, but it does not seem that any of these societies have as yet accomplished anything very well worth while in building up a code of ethics or a real standard of education. In other words, the profession is still full of the spirit of each one for himself, and all responsibility ends with that great object. There has been an inherent fear of getting together, a fear founded too often upon a foolish and narrow jealousy, a desire to keep one's knowledge to oneself, a fear of criticism, and also unfortunately a fear founded upon an actual uncertainty of what is called method. There has been a wide-spread doubt regarding the actual principles involved, and a correspondingly strong vanity in one's artistic ability and knowledge. All these things have served to create and foster suspicion and jealousy, instead of co-operation both for the improvement of education and for the material good of all concerned. Although the art of composition as it concerns harmony, etc., has long been standardized, the other branches of musical endeavor which have to do with the technic of the singer or instrumentalist, except in rare instances, are still in more or less confusion and uncertainty, not only in the matter of "method of procedure" in teaching, but in the acceptance of actual facts.

A license may be given in accordance with two systems. The first would include an examination by a regularly appointed committee or board of examiners, the candidate to receive his license only after successfully passing the examination. The questions immediately come up: who would appoint the board of examiners? how would they be selected? and how could an examination be given with any sanity upon subjects which are not yet standardized?

The second system would, as our Irish cousin might say, not be a system at all. It would be the issuance of licenses after a certain number of questions, not upon what the candidates knew, but regarding his moral status, his citizenship, his experience either as an artist before the public or as a teacher, etc., etc. It is needless to say that practically every one would obtain a license under such conditions, and we would be just where we were before, perhaps worse off, for the so-called charlatan would be just that much stronger by the possession of authority to teach, a license nicely framed to hang upon the wall.

This would be simply a method of registration, and productive of not only no good, but possibly of much harm.

The truth is, we are not ready for licensing as yet, and perhaps we never will be, at least in our time. But are we

not ready for something else which will do more good than all the licenses in the world?

If the technic of singing or playing is anything, it is physical. We hear much ignorant talk about psychology, but the fact remains that we sing or play with parts of our bodies (some people do both with all their bodies). If the actions and functions which we call technic are physical, they are certainly subject to law, and the laws must be the same in every human being. Anything else is madness. It would seem then that our first great task is education, the discovery of the real, the true, physically, until we find the actual unvarying physical laws of correct action, which undoubtedly can be found, and many of which have already been found. No matter how much people may talk about psychology, the fact remains that we execute our "psychology" by physical means, and only too often we really and finally and dreadfully "execute" it.

A physical standardization, then, is possible and is bound to come. This means education. It will doubtless take many years to accomplish thoroughly and sensibly, but it will come. So, licensing is impossible without standardization, and standardization is impossible without education.

There is another side to education, which in any and every profession should run side by side with material education, that is ethics! We can accomplish nothing lasting without co-operation, and co-operation assumes ethics as its foundation. Co-operation does not mean the founding of a trust or a combination for gain. It means common work for common gain. It means obedience to a code for the general good, for the improvement not only of knowledge, but also of the spirit which obtains and disseminates that knowledge. This in my opinion is where we have been woefully lacking.

We may learn much from our medical friends, who believe that all knowledge, all discoveries, belong to all: that secret principles, restrained knowledge, are selfish and unethical.

If you want to wipe out the charlatan, get together, talk, discuss, help each other, improve yourself for the common good, give your knowledge to others, correct your mistakes through the assistance of others if need be, cut out the silly professional jealousy, rejoice in another's success, and take it as part of your own, always keeping an open mind. Remember what was said, I think by Ruskin—"The object of education is not so much to teach people what they otherwise would not know, as to teach them to behave as they otherwise would not behave."

(Signed) HERBERT WITHERSPOON.

"Snarling Lap-Dogs"

The writer of the letter which here follows, although unsigned, is known to us. It treats the matter from a new point of view, and we welcome opinions although we may not agree with them. Here it is:

New York, November 27, 1922.

To the Musical Courier:

I think I should head this letter "Snarling Lap-Dogs," but I will let you put your own heading on it, knowing you will do so any way.

I have been much interested of late in the controversy that is going on relative to the licensing of vocal teachers in this city, and as one who has been a victim of a few of these charlatans and who has observed rather keenly many of those engaged in teaching singing, I am going to ask you for space in your worthy paper to present some truths.

At a meeting held recently to discuss the licensing of vocal teachers, Mr. Oscar Saenger stood up and said: "Such a meeting as this would not be necessary, if we (meaning vocal teachers) would practice a little more charity." A fine sentiment uttered by a gentleman.

Have you ever observed the little lap-dog in any public place—how he snaps and snarls and almost goes into convulsions at the mere sight of the large dog that strays into his neighborhood, and how the large dog pays no attention to the jealous and envious bit of snarling canininity?

I came from the west about seven years ago, and along with other studies I took up singing, and I have heard and seen enough of this "lap-dog snarling" in the vocal teaching profession to nauseate me. As much as I would like to, nevertheless, I will not take up time and space to write about the many "crimes" that are committed under the head of "voice teaching," but, as there is always a very determined effort on the part of the charlatan to discredit his superior and to try by every conceivable low-down method to misrepresent him in the eyes of the public and to drive him from what he considers his private territory (just like the jealous lap-dog), I shall devote my letter to just one phase of the nasty situation with only the idea of doing justice to the honest ones, and as a "victim," I consider that much, at least, my right.

Having made it known that I was looking for a vocal teacher, I was steered to the studio of Mr. — and after one season's work with this piece of vocal vanity, I was so hoarse that I could scarcely speak. I left him, and the following season I was ushered into another handsomely appointed studio by a vocal student who "knew that she had the best teacher in town." After six months' lessons with this "tearer to pieces" of other teachers' reputations, my voice was tied in a knot and I concluded that I was studying with the wrong man. One afternoon while attending a recital in Aeolian Hall, I got into conversation with a lady who at least looked sane and the result of that chance acquaintance was another voice teacher. I stuck it out for another season and had such twangy sounds coming from my mouth that any expert would have known that I had faithfully practised mi—mi—mi—and was putting the reasonance in my nose.

By this time I was very much discouraged and suspicious of anybody styling himself "vocal teacher," and particularly of those who "knew they had just the right teacher." My desire to sing and my love for it caused me to fall once more, and this time I found myself in the presence of the man who was said to be the "king pin" of them all. My work with him lasted about ten minutes, for to my old fashioned way of thinking, he was not a vocal teacher at all.

I had one more experience of paying out good money to listen to a lot of stereotyped phrases about mi—mi—mi—open throat and loose jaw and a lot of petty talk intended

to reflect credit upon his teaching and discredit upon everybody else teaching voice, and then I found the man I had been looking for and he was not a singer and had none of the lap-dog characteristics.

Briefly then, it is my personal belief that many of those least capable of teaching people how to sing, are some of the teachers who have singing voices but who have never attained great heights as artists before the public. Just who are these people anyway and what is their equipment? What is a singer?

I am going to quote what a very clever musician once said in an article that appeared in a musical paper a few years ago.

"A singer (not speaking of the big artist exception) is not born musical, for had he been born with a real talent for music, it would have been discovered and he would have been put to an instrument which he could have handled physically at that age. It is only when he is well along in his teens, when his voice is settled, that he accidentally discovers he has a singing voice plus a liking or even a love for music, and he takes singing lessons. After a few months he secures a position in a church choir and a little later on he determines to devote himself to singing and teaching voice as a profession. The man who taught him had just about the same musical equipment and his teacher in turn the same.

"These vocalists are, as a rule, born without rhythm and without the spiritual feeling that is so necessary in this greatest of all the arts.

"They know nothing about the construction of music, ninety-five per cent of them cannot play an accompaniment no matter how simple, and eighty per cent of them cannot even play simple chords, and still they make the bluff of teaching real music to their pupils. They are nothing but parrots and can pass on to the pupil only those things that have been told to them by others; they have no individual ideas or thought and therefore their teaching does not carry conviction. That is one of the reasons vocal pupils are continually changing their teachers to find someone who is as convincing in his work as the average instrumental teacher is."

Now this is strong language but there is much truth in what he says. Not to be fundamentally musical and still to engage in the teaching of music professionally, is to do so with an exceedingly small equipment of which the pupil gets the benefit—namely, he loses.

I have arrived at the conclusion that the man best equipped to teach voice production and singing in all of its branches, is the instrumentalist musician who has spent a number of years as an accompanist in a vocal studio, has accompanied many fine artists in public, one who is a fine performer on the piano or organ, who has a fine sense of rhythm, who knows musical construction, and who has a real mentality and a mind capable of imparting his knowledge.

Any unbiased person will recognize the truth of what I am about to say. What does a vocal lesson consist of? Let us throw out the time devoted to the interpretation of a song and speak of the voice-building. That means the teacher tells you how to produce the tone, he tells you the condition your throat should be in, he tells you the condition your jaw should be in, he tells you where the resonance should be, he tells you how to breathe he tells you a few other things. You will observe I say "he tells you," well, doesn't the accompanist hear all of this and not only for two or three half hours during the week but for about fifty or sixty half hours a week? He has the advantage of hearing all kinds of voices with all kinds of faults and he hears the remedies suggested. Added to this, he plays for some of the great artists and he gets some very valuable ideas not only from listening to them sing but also hearing their talk. In many instances, this same accompanist takes some individual lessons in singing, and although he has sympathetically gone through all of the sensations that the singer has for whom he has been playing in the studio, now he has the fun of trying it with his own unvoiced organs, for, as a rule, instrumentalists have not singing voices. The only thing that the accompanist cannot do is to illustrate by producing a tone vocally, and, personally, I found this to be of small consequence, in fact, whenever these would-be teachers would get stuck, they would revert to singing a tone for you to imitate and that was how most of the time that I was paying from \$10 to \$20 per half hour for was taken up. I never could get from them a method that would enable me to produce the tone correctly at all times even though not beautiful in sound.

I attended many concerts, met many musicians both vocalists and instrumentalists, and finally concluded that I would study for a while at least with the man who is generally known as the "vocal coach," but who, if you were to believe the one who styles himself "voice builder," knows nothing about building a voice. Today I am happy in that I at least know how to produce a tone correctly and without getting hoarse, without tying my voice in a knot. I breathe with comfort and sing with ease, and further and beyond all of that, I have been associated with a real man, a gentleman, one who has no "lap-dog characteristics" and who has given me a musical knowledge that I feel it would have been impossible for me to have acquired from one of these vocal teachers who have no other equipment beyond a singing voice.

Please allow me to be a little personal as it seems only fair to the "vocal coach" and also to the earnest-seeking student who comes to this great city with only enough money to spend a season or two in study and whose mind is too often poisoned by this snarling, jealous lap-dog type of a teacher.

I will mention a few of the piano-vocal teachers, church-organist vocal teachers, accompanist-vocal teachers, and non-singing vocal teachers and say just a word of what I have learned about them and their equipment and then judge for yourself if this is the type of a teacher we need in our midst or not!

Victor Harris was an excellent pianist thirty years ago and still is. He accompanied in public some of the best violinists, cellists and singers of that time. He was an accompanist in the studio of William Courtney, one of the best vocal teachers of his time, for many years. He studied voice. He was an assistant musical director of the Anton Seidl Orchestra and has been for many years the conductor of the St. Cecilia Club. He has composed a number of charming things and has taught many of our leading concert singers how to sing.

Frank LaForge spent many years in Europe studying piano and composition. He subsequently devoted years of

his life to accompanying singers of the highest type, and today is regarded by those singers who have gone to him for vocal help as a teacher with an enormous fund of knowledge pertaining to singing that he has picked up by reason of his association with the greatest singers of our day as well as due to conscientious study. He is a beautiful pianist, has composed many fine songs and knows several languages.

Ward-Stephens is an American musician with an enviable record. He has been before the public since he was a child; he spent twelve years in European countries studying piano, organ and composition. A splendid pianist, a superb organist, at one time a protegee of Massenet, he has conducted opera abroad and in America, accompanied in the studio of Madame Marie Rose in Paris for three years, studied voice with Sbriglia in Paris for two years, has played for many great artists both here and abroad, has composed two symphonies, three light operas and about 400 songs; he speaks four languages, is a graduate of Rutgers College and, to quote a member of the Musicians' Club of New York, "he is a man of fine mentality, high principles and a credit to the musical profession." He also has taught many of the leading singers of the country.

Oscar Saenger's record is so well known to the singing profession that I need not go into that now. It is sufficient to say that he has probably turned out more singers of note than has any other teacher in the country, and still he is not a pianist, an organist or even a singer, but he knows the voice and the proof of the pudding is in the eating.

Richard Percy is another vocal coach who started out playing accompaniments in a vocal studio, and it was not long before the singing world found out that he had a great fund of technical knowledge that many other vocal teachers could not give them, and so his studio became a popular place for the singer seeking real singing information. Mr. Percy is a good pianist, a splendid organist and a clever musical director. He also has had the benefit of a college education that helps him to think clearly and to express himself intelligently.

Richard Hageman had been here only a short time when his services as a teacher of singing were in very great demand. He is a splendid pianist, a noted conductor and a composer of the highest type of song. Why did so many singers flock to him? The answer is simple: his association with singers, along with a careful study of the voice and his fine musicianship, made him an invaluable teacher.

Lastly, but by no means least, who taught Madame Gerhardt? No less a musician than the late Arthur Nikisch. He was no singer, but he had a knowledge of the singing voice and a keen ear and everything else worth while.

The physician who can tell the athlete how to condition himself for his athletic feats, does not have to perform as

an athlete himself. The architect who plans the whole building and can tell the workman what to do in order to construct the building properly, does not actually have to carry the bricks and put them in their places.

And in order to teach singing it is not necessary that the teachers should have a musical vocal organ. I say again, I am convinced of these things as I have been through it and have paid well for my unpleasant experiences.

Right here I feel justified in remarking, that these would-be vocal teachers with church-choir singing voices, could be called to account for many vicious practices, notably among them the habit of getting a prominent singer before the public to agreeing to the teacher advertising him as his pupil, a product of his work, for a certain percentage of the money that is thereby brought into his studio, causing many earnest pupils to study with that teacher under false pretenses. This, I understand, has become a common practice in New York City.

Why does it appear that Mayor Hylan picked out the vocal teachers to license and not the instrumentalists? It is only because these snarling lap-dog teachers have had such a fear that the real musicians would in some way butt into their territory or show them up, that they have raised such an awful howl that was heard way down to the City Hall—and now comes the boomerang. It would indeed be a sorry day for these unmusical, unequipped vocal teachers, if they had to pass an examination before those who really know what they are talking about; I think they would "get the hook."

It is to the everlasting discredit of the vocal teacher that he has comminized himself to such an extent that he cannot recognize anyone but his own vain and jealous self in his line of work. Does he think that his mad ravings will even ruffle a hair of any of these people I have mentioned and a great many more I could mention?

Does he think he can harm them or their work by his nasty tongue anymore than the lap-dog can harm the St. Bernard? Perhaps if he would devote the time to real study that he spends in throwing mud at his superiors, he might turn out a real pupil who would be a credit to him. There are many worthy men and women teaching singing who have not had the advantages of the vocal coach, who are too busy with their own work to play the part of gossiping old women.

Once again I refer with a feeling of gratitude to Mr. Oscar Saenger's remark: "Such a meeting as this would not be necessary if we would practice a little charity" (and I am not one of his pupils).

Thanking you for your courtesy, I am

Yours truly,

(Signed) H. E. H.

P. S.—I am enclosing my full name and address in case you may want to identify me.

FOREIGN NEWS IN BRIEF

THE SOVIET NATIONAL ANTHEM

Berlin, November 8.—According to the Berlin press, the Soviet Government has decreed that the Internationale is to be superseded by a Nationale. They offered a prize consisting of ten million rubles, fifteen yards of cloth and a grand piano for the best national hymn. It was won by a pupil of the Moscow Conservatory named Berkovich.

A. P. Q.

BLÜTHNER ORCHESTRA CHANGES ITS NAME

Berlin, November 7.—The well known Blüthner Orchestra, which, since its beginning, has been named after the firm of piano manufacturers, will hereafter be known as the Berlin Symphony Orchestra. It is seeking greater recognition as a first class organization ranking if possible with the Berlin Philharmonic. A tour through Poland, Denmark and Sweden has just been completed with a success which exceeded all expectations. It will shortly undertake further tours in various countries.

A. P. Q.

BERLIN VOLKSOPER TO REBUILD KROLL THEATER

Berlin, November 7.—The Grosse Volksoper of Berlin has received a considerable financial donation, said to be from American sources, for the reconstruction of the Kroll Theater for operatic performances. It is now negotiating for its speedy completion and occupancy without the assistance of the State Theater, as originally planned. If present plans materialize, Berlin will see a resuscitation of the old Kroll Opera on a broader basis than before the war.

A. P. Q.

THE SEASON'S ARRANGEMENTS AT ROME

Turin, November 5.—The season of the Augusteum at Rome opens at the beginning of December with some performances of Verdi's Requiem, to be given under the baton of Molinari and for which the soloists are Esther Mazzen, Alessandro Bonci and Nazzareno de Angelis. During the season the conductors are to be the Italians, Antonio Guarnieri and Vittorio Gui, and for visitors, Oskar Fried, Hermann Scherchen, Leopold Stokowsky, Jean Sibelius, Albert Coates and Richard Strauss. Among the soloists for the season appear the names of Adolf Busch and Arrigo Serato (violinists), Arturo Bonucci (cellist), Doris Dittelbach (Parisian soprano) and the pianists, Francesco Ticiati and Gualtiero Volterra.

G. G.

SPANISH FOLKLORE USED IN NEW CATALAN OPERA

Barcelona, November 6.—A new lyric drama by Morera, with libretto based on an ancient tragedy by Victor Malaguer, has had a recent premiere at the Tivoli Theater here. The work is written in Catalan, and Morera, an authority on Catalan folklore, has used the latter largely throughout the work. The opera is the first of a series which the managers propose giving, and it is felt that its success was due rather to the personal popularity of the composer than to its own intrinsic merits.

T. O. C.

ABERT TO SUCCEED KRETZSCHMAR

Leipzig, November 11.—Prof. Dr. Hermann Abert, the leading professor of musical science in the Leipzig University, having succeeded the late Dr. Hugo Riemann, and lecturer on music in the Leipzig Conservatory, has accepted the University of Berlin's call to the chair of musical science, which for the past four years has been practically unoccupied owing to the invalidity of the present incumbent,

the aged Prof. Hermann Kretzschmar. Prof. Abert will begin his new duties in the spring.

Dr. A.

DEATH OF WELL KNOWN SPANISH MUSICIAN

Barcelona, November 6.—In Buenos Aires there has just occurred the death of José Roderada, who was born in Barcelona February 13, 1851. The author of over 300 works of various kinds, Roderada was also the founder of the Barcelona Musical School and of the Municipal Band, two of the most useful institutions in this city.

T. O. C.

PREMIERE OF LONDON'S SUCCESSOR TO THE BEGGAR'S OPERA

London, November 13.—The premiere of Nigel Playfair's production of Frederic Austin's new version of Gay's Polly has now been fixed for December 30 at the Kingsway Theater. Eugene Goossens will conduct. Mr. Gay was the eighteenth-century composer of The Beggar's Opera, which is still drawing crowded houses here.

G. C.

KODALY QUARTET HEARD IN LONDON

London, November 13.—The Léner Quartet on Saturday introduced Londoners to a trio for two violins and viola by Zoltan Kodaly (correspondent for the MUSICAL COURIER in Budapest). The music is not felt to be entirely convincing. Some of the instrumental effects are novel but hardly successful in spite of moments of rare and illuminating beauty: The work had a warm reception.

G. C.

NEW OPERAS AT COLOGNE

Cologne, November 15.—Leo Janacek's new opera, Katja Katanova, has been accepted for early performance here. The Village Romeo and Juliet, by Frederick Delius, is also to be revived in a revised version in the near future.

D. H.

SCHNEEVOIGT FIFTY YEARS OLD

Berlin, November 10.—Prof. Georg Schneevoigt, director of the Stockholm Symphony concerts and guest conductor of several of the leading orchestras on numerous occasions, including the Berlin Philharmonic, celebrated his fiftieth birthday on November 8.

Q.

Cecil Arden—"A Queen of Song"

After her recent recital at Potsdam, N. Y., Cecil Arden received the following lines from Caroline L. Sumner, in appreciation of her "most delightful recital" there:

Possessed of grace and charm and beauty, too,
With voice so rich and clear it thrills you through,
With perfect poise and friendly, winning smile
She holds her audience spellbound! And while
Each number seems exceeding all the rest—
Who is there that can say which one is best?
Expression, tonal sweetness, magic power
To weld in sympathy while speeds the hour.
Her heart and hearts of those who hear her sing
Are hers! Who dares apply the critic's fling?
As silvery notes resound upon the ear
One just rejoices they have ears to hear
So rare a treat! A Queen of Song is she,
Artist in voice and personality!
North Country friends hope they hope not in vain
To greet her with sincere applause again!

Meluis Withdrew Action Against Walska

In the MUSICAL COURIER of November 30, it was inadvertently stated in the I See That column that "Ganna Walska has settled the injunction suit brought against her by Luella Meluis." Julius Daiber, manager of Ganna Walska, writes to say that no settlement of any sort has been made; that attorney for Mme. Meluis has discontinued and withdrawn the suit. The facts were correctly stated in the same number of the MUSICAL COURIER in a paragraph on page 5 headed: "Meluis Withdraws Action Against Walska."

FLORENCE EASTON

PRIMA DONNA SOPRANO

METROPOLITAN OPERA CO.

"WINS TRIUMPH IN 'BUTTERFLY'"—H. E. Krehbiel, *New York Tribune*, Nov. 25, 1922.**"SANG THE MUSIC WITH THE GREATEST BEAUTY OF STYLE, OF TONE AND DICTION."**—Richard Aldrich, *New York Times*, Nov. 25, 1922.**"IN FARRAR'S RÔLE OF BUTTERFLY SINGS WITH DRAMATIC ELOQUENCE."**—W. J. Henderson, *New York Herald*, Nov. 25, 1922.

AND AS CARMEN

"SANG AS THE RÔLE HAS NOT BEEN SUNG IN A LONG, LONG TIME."—Deems Taylor, *New York World*, Dec. 1, 1922.**"SINGS THE PART BEAUTIFULLY."**—H. T. Finck, *New York Post*, Dec. 1, 1922.**"HER IMPERSONATION WAS BEWITCHING—VOCALLY A DELIGHT."**—Pitts Sanborn, *New York Globe*, Dec. 1, 1922.

"Easton's work was supreme. Her performance was the most beautiful that we have ever seen or heard. Her Butterfly was that of John Luther Long, David Belasco, Puccini and his librettists, and a great deal more."—H. E. Krehbiel, *New York Tribune*, November 25, 1922.

"Easton not only sang the music with the greatest beauty of style, of tone and diction, a beauty that is unfamiliar to most New York opera goers in the music of this part—but also made her embodiment of the heroine a thing of a hundred beautiful and poignant dramatic details."—Richard Aldrich, *New York Times*, November 25, 1922.

"She gave as fine a performance of Cio-Cio-San as this reviewer has ever seen, a performance that for exquisite detail and heart-breaking pathos harked back to the days of Blanche Bates. It was a subtle and genuinely creative union of beautiful singing and acting. There were no melodramatics in this portrait, no hysterics, no posturings. She sang brilliantly, of course, when brilliant singing was wanted."—Deems Taylor, *New York World*, November 25, 1922.

"There can be no doubt of Easton's success—either in her singing or her acting. She gave one of the most complete performances we have heard—replete with dramatic detail and intelligent vocalism."—Frank H. Warren, *New York Evening World*, November 25, 1922.

"Easton has been admired before in the part of Butterfly, and her performance yesterday was one of great excellence. She sang beautifully, and she was genuinely touching in both her gayety and her pathos."—Henry T. Finck, *New York Post*, November 25, 1922.



© Mishkin, N. Y.

"Easton was the Carmen, a part she has taken before at the Metropolitan, and successfully, as she does the parts she attempts. Her Carmen yesterday was extremely vivacious. She sang with great brilliancy."—Richard Aldrich, *New York Times*, December 1, 1922.

"Of Easton's impersonation of the Seville 'vamp' it is pleasant to speak in terms of warmest praise. It is admirable in conception and execution; the capricious, unmoral, wayward gypsy to the life, vivacious, conscienceless, captivating, rude, but never vulgar, and vocally an unceasing delight. Easton's Carmen will surely become a familiar figure on the Metropolitan stage."—W. J. Henderson, *New York Herald*, December 1, 1922.

"Easton sang Carmen as it has not been sung in a long, long time. Her death scene and the action immediately preceding it was one of the most arresting and memorable things to be seen hereabouts for a long time, like an etching in calibre, and as indelible."—Deems Taylor, *New York World*, December 1, 1922.

"The interest of the day was centered chiefly in Easton's Carmen, its detail and energy, its quite emotional kinship to the Butterfly she worked up to such conviction a week ago."—Gilbert Gabriel, *New York Sun*, December 1, 1922.

"Her impersonation of the brazen gypsy girl was graceful, vivacious, and bewitching. Her acting was always clear-cut and assured, while vocally her performance was a delight."—Pitts Sanborn, *New York Globe*, December 1, 1922.

BRUNSWICK RECORDS

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Chamlee Resumes Singing at Metropolitan

Mario Chamlee, with Mrs. Chamlee and Mario, Jr., after spending the early fall on the Pacific Coast, are now comfortably settled in their New York apartment on West End Avenue. Mr. Chamlee opened his Metropolitan season as Faust in Boit's *Mefistofele*, and is down for all his old roles in addition to one or two new ones.

Mr. Chamlee's season at Ravinia Park was a brilliant one, while Mrs. Chamlee (Ruth Miller) was equally successful as leading light, soprano of the Cincinnati summer opera. After his return from the Coast, Mr. Chamlee made a month's concert tour under the management of the Wolfsohn Bureau, which proved him as popular in the recital field as he is in that of the opera.

When the tenor sang recently at the meeting of the Merchants' Association of New York in Madison Square Garden, the first person he saw as he stepped upon the platform was General Pershing. Pershing had once been his superior officer in the old days overseas when Private Chamlee was a member of the 77th Division, and now they met as equals on the same platform, the general to speak, the tenor to sing. But if Chamlee recognized Pershing, Pershing recognized Chamlee, and it was a race to see who should first grasp the other's hand. Then they sat down together and chatted of the old days of the A. E. F., and of the night when Private Chamlee sang at Chaumont before Pershing and his staff. The Commander of the A. E. F. is a great lover of singing, and he recalled that he had at the time ordered the young singer to come before him and after complimenting him, told him that some day he was sure he would sing at the Metropolitan Opera House.

Fabrizio to Introduce New Concerto

Carmine Fabrizio, the admirable Italian violinist, will introduce to this country a new Concerto Romantico by the modern Italian composer, Zandonai, who leaped into prominence recently with his opera, *Juliet and Romeo*. Mr. Fabrizio will play this concerto as soloist with the People's Symphony Orchestra in Boston on January 7, at his Boston recital, Wednesday evening, January 10, and at his New York recital Monday afternoon, January 15. His playing is characterized by a warm, full tone, brilliant technic and, above all, by musical intelligence of an uncommonly high order—the latter quality traceable, perhaps, to many years of coaching with Charles Martin Loeffler, the composer.

Second Musicale at Boghetti Studio

The second monthly recital this season at the Philadelphia studio of Giuseppe Boghetti will be given on the afternoon of December 9 by Bertha Crabtree and Reba Patton, sopranos, and Jacob Sternberg, tenor.

Marian Anderson, a Boghetti artist, was scheduled to sing in Washington, D. C., on November 29. Another pupil of his, Anna Adams, the possessor of a beautiful voice, appeared as soloist with Ralph Kinder in Philadelphia, in recital in North Wales, Pa., and Hatfield, Pa., where she helped dedicate a new high school.

Danise With National Concerts, Inc.

The policy of close co-operation between artists' management and the local manager inaugurated and strictly adhered to by National Concerts, Inc., and by which it has built up its two leading artists, Rosa Ponselle and Florence Macbeth, into nationwide popularity, is bearing fruit not only in solidly filled datebooks, but in attracting additional stars to their management, as witness an announcement

early last week that Giuseppe Danise, the Metropolitan Opera baritone, has enrolled under the National Concerts banner.

Samuel Geneen president of the bureau, does not feel that the artist's manager has completed his share of the contract when he adds his signature to that of the local manager and puts it away in the office safe. On the contrary, he believes that every resource which National Concerts can command should be at the disposal of the local manager until the artist has fulfilled the engagement, and the fact that both Miss Ponselle and Miss Macbeth have been appearing season after season in the same cities is the proof of the efficacy of this policy.

Mr. Danise already enjoys an enviable reputation on the American concert platform and his acquisition by National Concerts will doubtless be of mutual benefit to both artist and management.

American Institute Recitals

These are busy days at the American Institute of Applied Music, Kate S. Chittenden dean, where informal recitals, sonata recitals, faculty recitals and students' public recitals are given. Eight such recitals are announced on a postcard just issued, including the December 8 recital, three p. m., by little students of the Synthetic Method, MacDowell Gallery. November 20, James Gwilym Anwyl, tenor, with W. F. Sherman at the piano, gave a faculty member's recital, in which he was introduced as a vocal teacher; he sang arias and songs in Italian, German and English, and proved himself a highly accomplished interpreter. At informal recitals occurring October 20, November 3 and November 17, the following pupils, who come from various portions of the United States, took part: Edna Oster, Lillian Simon, Isabel Scott, Elizabeth Gerberich, Rose Malowist, Geraldine Bronson, Margaret Spatz, Samuel Prager, Charles Brandenberg, Annabelle Wood, Virginia Jeppeson, Nancy Hankins, Grace Liddame, George Raudenbush, Blanche Mandel, Emma Jones, Helen Carroll, Grace Gordon, Thomas Curley, William Ayner, Lillian Rung and Compton Harrison. These young singers and players of instruments gave music ranging from Haydn and Bach down through Chopin, Brahms, Debussy and the Americans, MacDowell, Williams, Salter and Mason. J. Lawrence Erb, managing director, is evidently a busy man.

Program for Lhevinne's Recital

An allegro barbare by Bela Bartok, Debussy's *Poissons d'or*, and Medtner's novelle No. 1, op. 17, make up the modern group of Josef Lhevinne's program which he will play in Carnegie Hall, Wednesday evening, December 13. The rest of the program comprises Rameau, gavotte with variations; Bach-d'Albert, prelude and fugue in D; Beethoven, andante in F; Weber, *Perpetuum Mobile*, and a group of Chopin.

The day following his New York recital Lhevinne will leave for Baltimore, where he is appearing at the Peabody Institute of Music.

Alda at Carnegie Hall December 12

Frances Alda will give her annual New York recital at Carnegie Hall, Tuesday evening, December 12. Her program will embrace Old English, French, German and Russian songs. Three "first time" numbers written especially for Mme. Alda by Frank LaForge, with the composer at the piano, will be a feature of the program.

ONE MILLION—ONE DOLLAR CAMPAIGN

Under the Auspices of the
OPERA IN OUR LANGUAGE FOUNDATION, INC.
and the
DAVID BISPHAM MEMORIAL FUND, INC.
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And further purposes of these organizations, which are:

OPERA IN OUR LANGUAGE FOUNDATION.

To further in every possible way opera in our language in the U. S. A., to organize, reorganize or assist companies, and if foreign works are given, to acquire adequate translations. (Foreign works and artists to be heard only in English.)

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To assist the American composer, notably of operas, and to keep alive the name of David Bispham and his art through a fitting memorial.

Checks of \$1 or more may be mailed to Mrs. Louis E. Yager, treasurer-director, at National Campaign Headquarters, 300 Forest Avenue, Oak Park, Ill.

National Officers—Mrs. Archibald Freer, Mrs. Rockefeller McCormick, Mrs. Albert J. Ochsner, Mrs. Louis E. Yager.

New subscriptions reported:

Mrs. D. H. Hamilton	\$2
Mr. and Mrs. Charles H. Meltzer	2
Rudolph Stahl	5
Curtis Melnitz	1
Walter Hampden	1
Mrs. James L. Hand	1
Mrs. Wilson Blackwell	5
Harold Meltzer	1
George Braga	1
Ronda Braga	1
Mrs. Maude Braga	1
Martin Heller	1
Mrs. Wallace Risley	1
W. W. Fuller, Jr.	1
Annie M. Fuller	1
Herman Steinbrugge	1
N. S. Hurd	1
Dorothy Fuller	1
Mrs. N. S. Hurd	1
Mrs. W. C. Fuller	1
T. S. Fuller	1
Mr. and Mrs. W. W. Fuller	2
Mrs. Herman Steinbrugge	1
William L. Tomlins	5
Maude Ray	1
William H. Osborne	1
Anna C. Goggin	1
Jane McConkey	1
Ida Herzberg	1
Ethel Travel	1
Elizabeth Harding	1
Mary E. Banks	1
Dr. and Mrs. William Baum	2
Janet Baum	1
Clara Bergemer	1
John Hurley	1
Mrs. E. G. Cowdery	1
Mr. and Mrs. Williams	2

Subscriptions previously listed\$55
Amount received to date.....\$1,359

ELSIE LYON

CONTRALTO

"A Singer With a Rich, Beautiful Voice"

"Made an Impression Unusually Favorable"

Critical Comments on Town Hall Recital, November 12:

"Elsie Lyon's rich, warm voice proved itself once more yesterday afternoon in Town Hall. She sang songs from the German, Russian and English in a large, impassioned style; she sang them in tones that were splendid."—Gilbert Gabriel, *New York Sun*.

"Miss Lyon made an impression unusually favorable upon her many listeners, disclosing a fine voice, one of power, and freely produced. Her style was thoroughly musical and capable of fine dramatic interpretation."—*New York Herald*.

"Miss Lyon sang throughout with commendable power and her lieder were heartily applauded for the quiet and sustained manner in which she sang them."—*New York Times*.

"In Gluck's 'Alceste' her tones were full and resonant with characteristic richness. In purely lyric numbers her tone had a very agreeable smoothness and pure quality."—*New York Tribune*.

"Her style and powers of interpretation were worthy of high praise."—Henry T. Finck, *New York Evening Post*.

"Who does not recall the sensation Elsie Lyon created some years ago at a concert of the Schola Cantorum when she sang 'Eli, Eli,' with a fervor never perhaps equalled since then? Yesterday again she did not fail to impress her listeners with the beauty of her voice, the warmth of her temperament and the intelligence she brought to her delicacy of lieder."—Max Smith, *New York American*.

"Elsie Lyon sang the air from Gluck's 'Alceste' in classical style with ease and intellectual grasp. Her voice possesses good color and flexibility."—Deems Taylor, *New York World*.

"Elsie Lyon's song recital attracted a large matinee audience which evinced enthusiastic approval of the artist and her interesting program."—*New York Telegraph*.

"She is a singer with a rich, beautiful voice; moreover she sings with a certain intense conviction."—*New York Journal*.



Photo by Mueller

Management:
MUSIC LEAGUE OF AMERICA, Inc.
8 East 34th Street New York

The Pattersons "At Home"

A. Russ Patterson and Idelle Patterson were "at home" on Friday evening, December 1, to welcome their many friends in their very attractive new quarters at 326 West Seventy-sixth street. The house is situated in an exclusive section of the city, and the studios themselves are furnished artistically. When occasion demands, as was the case on December 1, the entire first floor can be converted into a recital hall.

Mr. Patterson and Mme. Patterson arranged a thoroughly enjoyable musical program, the first artist to appear being Ruth Kemper, a violinist who has won recognition as a concert artist and also as concert master of the Oliver Orchestra. This dignified young artist was heard in two groups, included in which were three Kreisler numbers—Liebesfreud, La Gitana and Schön Rosmarin—In an Irish Jaunting Car, Whitefield and Song Without Words, A. Walter Kramer. Miss Kemper was accompanied by Herman Neuman.

James Stanley, a rich voiced basso, sang several selections of contrasting types, in all of which he apparently caught the intent of the composer. His first number was Handel's Hear Me, Ye Wind and Waves, which was followed by the characteristic Tally-Ho and The Wreck of the Julie Plante. Mr. Stanley is to be commended for his excellent diction. He was accompanied by his wife, Mrs. Stanley.

Janet Wotts, a promising young coloratura pupil of Mr. Patterson's, was next heard in the Charmant oiseau aria from Pearl of Brazil and To a Messenger, La Forge. She also sang John Prindle Scott's The Wind's in the South, and the composer, who was present, congratulated her upon her rendition. Another pupil of Mr. Patterson's, Robert B. Johnston, a clean-cut, serious young artist, was heard in Vale, Russell; Now Sleeps the Crimson Petal, Quilter, and Values, Vanderpool. Mr. Patterson was at the piano for both of his pupils.

Rafaelo Diaz, well known to habitués of the Metropolitan, was greeted with spontaneous applause in operatic arias and songs. He is an artist who can be depended upon to give of his best, whether it be in opera, concert or, as on this occasion, at a studio musicale. Accompanied by Arturo Papalardo, he gave much pleasure in two groups of numbers.

Last, but by no means least, was Mme. Patterson, who, as usual, gave much pleasure to the eye as well as to the ear. Faultlessly gowned in green and gold and singing with her accustomed artistry, her high tones ringing out clear and true, it was little wonder that she was called upon to respond with several encores. In addition to operatic arias, she was heard in several songs, included in which was John Prindle Scott's Holiday, dedicated to Mme. Patterson. Mr. Patterson was again the efficient accompanist.

At the conclusion of the program refreshments were served, and when the guests departed they had every reason to carry away with them the conviction that Mr. and Mme. Patterson are an ideal host and hostess.

La Forge-Berúmen Musicales

There was the usual large and interested audience at Aeolian Hall on Friday, to enjoy another of the delightful noon-day musicales which are given the first Friday of each month under the capable direction of Frank La Forge and Ernesto Berúmen. Paderewski opened the program with the Rhapsodie Hongroise No. 10 of Liszt—not Paderewski in person, to be sure, but a very able substitute in the Duo-Art piano. Owing to the indisposition of Margaret Matzenauer, who was scheduled to appear and who has promised to come later, the program was somewhat changed. Erin Ballard is an artist pupil of whom any teacher might be proud, and her playing of the Leschetizky Etude Heroique and Le Rossignol of Liszt was thoroughly enjoyed by the delighted audience. Lawrence Tibbett was the only vocalist on the program, singing two groups, capably assisted by Florence Barbour at the piano. The first group consisted of four of the Dichterliebe of Schumann, and for his second he included four old English songs from The Beggar's Opera. The remarkable beauty of his voice and the clarity of his diction, together with a thoroughly likeable personality made for his immediate success and he was recalled again and again, being compelled to add an extra. Rosamond Crawford, another favorite pupil of these studios, was heard in the Liebestraum of Liszt and the Chopin scherzo in B flat minor. Dwight Coy completed the program with the La-Forge Romance and the Rigoletto paraphrase of Verdi-Liszt, played with the rare beauty and understanding which makes his work outstanding.

Saenger's Method Recorded

At the Wurlitzer Studios, on December 1, two pupils of Oscar Saenger gave a demonstration of his vocal method as it is recorded on Victor Talking Machine records. Miss Brandenburg and Miss Davis sang together Bohm's duet, Calm as the Night, with excellent vocal technic, and then explained how the technic might be attained by those for whom personal lessons with Mr. Saenger were impossible, by means of the recorded lessons. A number of the recorded lessons were given. They consist of a short introductory statement by Mr. Saenger himself and then an accompanied voice singing the required exercises. After each measure there is a pause for the pupil to imitate the teacher. That is, the accompaniment is repeated, but the teacher's voice is silent. In this way the entire system of lessons can be had in the home at a very moderate cost, and every lesson can be repeated over and over until perfection is attained, since the records do not wear out and may be used for endless repetition. The demonstration was thoroughly convincing, and, with these records at one's disposal, there is no reason why everyone should not have proper teaching.

Mme. Delaunois at Musique Intime

The series of novel musicales, musique intime, under the direction of Katharine McNeal, being given at Sherry's restaurant, is being held only on Tuesday and Thursday afternoons now, the Sunday evening musicales having been discontinued. On November 28 Mme. Raymonde Delaunois, soprano, was the artist who gave the program. Her selections were all in French, including arias from Mignon and Louise, and numbers by Duparc, Bizet, Moussorgsky and Debussy. Her beautiful soprano voice, excellently con-

trolled, her very artistic interpretation and her splendid diction made her singing a real delight. She was called upon to give several encores. Sleana Bozka was a sympathetic accompanist. The opportunity to listen to artists in a relaxed atmosphere amid harmonious surroundings should prove a grateful one.

George Reimherr will give the program on December 12 and 14.

Clayton-Jones Sings for Clubs

Katharine Evans von Klenner has many pupils occupying high position, but it is safe to say none with more beautiful voice than Aimee Clayton-Jones of Jamestown, N. Y., who has had Mme. von Klenner as her sole teacher. This singer, statuesque and with deep and rich contralto voice, was specially engaged to sing at three clubs within a period of a week, namely, November 20, for the New York Theater Club, Hotel Astor, Belle de Rivera, president; 25, Women's Press Club, Jane Cunningham Croly (Jennie June), president, and 28, at "An Evening of Inspiration" at a mission. Her voice was heard in the aria from Nadeschda, Rossi's Rendimi, Wagner's Träume, Grieg's Autumn Gale, a Swedish folksong, and songs by Lassen, Bohm and Wilson. Her unusual range, of over two octaves, her clear enunciation, and expressive personality, all this would assure Mme. Clayton-Jones of a fine position should she come to New York.

A Tribute to Dr. Will C. Macfarlane

A dinner was given November 23 at the Hotel Commodore, New York, to Dr. Will C. Macfarlane by forty of his former choir boys of St. Thomas' Church. Dr. Macfarlane organized the boy choir of St. Thomas in 1902 and under him it reached high perfection. The young men who attended the dinner were members from 1902 to 1912. Dr. Macfarlane resigned from St. Thomas' in 1912 to become municipal organist at Portland, Me., the first position of its kind in this country. Dr. Macfarlane's success was due to his

thorough understanding of boys, having been a choir boy himself. He was deeply touched by the tribute tendered him, and the fact that after a lapse of ten years, so many were eager to show their appreciation of their friend and choirmaster. Solos were sung by Victor Ledeky, William Schroeder and Waldemar Rieck. The honorary guests invited were G. Darlington Richards, Dr. Wilbur L. Caswell, Dr. William Owen and Ronald Calder. D. Merrill Van Cott, William Schroeder, Rennald V. Graber, Jr., and Joseph A. Bucher. The committee plan to hold a reunion every year. This gathering proved the saying of Thomas Jefferson: "Friends we have if we have merited them. Those of our earliest years stand nearest in our affections."

Spaeth Lectures

At the Ampico Studios Sigmund Spaeth, Ph. D., gave a lecture on the evening of December 1 upon the subject of Local Color in Music. He was assisted by the Ampico (which played a number of pieces recorded by master pianists), and also by Alice Louise Mertens, contralto.

Mr. Spaeth's lecture should have been heard by every composer who is trying to write "American" music, and by every philanthropist who is trying to further the cause of American music. He proved very conclusively that music that has local color, unless it is the local color of some alien race, is never the greatest of music. Speaking of the great masters of composition he said we did not ordinarily feel that their music had any local color. We did not think of the music of Beethoven or Bach as essentially German music. It was only when they wrote in the Oriental manner, or in the Scotch manner, or in some other manner adopted for the moment, that we found any local color, otherwise their work was simply universal.

That is the truest thing that was ever said, and those who imagine that the great American school is to be built up upon some local color are simply retarding the progress of our national music.



Chaliapin



Patti



Maurel



Lehmann



Melba

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NEW YORK

MACBETH

Prima Donna Coloratura Soprano



WESTERN UNION TELEGRAM

DENVER COLO 1922 NOV 11

NATIONAL CONCERTS

1451 BROADWAY NEWYORK NY

THOUSANDS THAT CROWDED MUNICIPAL AUDITORIUM TO OVERFLOWING LAST NIGHT NOT ONLY THRILLED BUT ENRAPTURED WITH EXQUISITE SINGING OF MISS MACBETH CONCERT WAS UNIVERSALLY CONCEDED ONE OF MOST PLEASING AND ARTISTIC EVER GIVEN IN DENVER MISS MACBETH COMPLETELY WON HER AUDIENCE AGAIN AND AGAIN GRACIOUSLY RESPONDED TO ENCORES

H B SMITH

(Secretary, Colorado Education Association)

WESTERN UNION TELEGRAM

1922 NOV 18

KANSAS CITY MO

NATIONAL CONCERTS INC

1451 BROADWAY NEW YORK NY

FLORENCE MACBETH WHO APPEARED ON IVANHOE MASONIC CONCERT SERIES LAST NIGHT GAVE KANSAS CITY A MOST ARTISTIC AND CLASSICAL CONCERT HER PERSONALITY CAPTIVATED LARGE AUDIENCE WILL LEAVE WARM SPOT IN HEARTS OF HEARERS ACCLAIMED BY ALL AS A LEADING COLORATURA SOPRANO AND BEST CONCERT OF THE SEASON

IVANHOE CONCERT SERIES

BY E W SLOAN

TRIUMPHANT

Chicago Opera Association

Macbeth's voice was superbly bell-like, smooth, velvety and well-pointed.—*Los Angeles Express*.

Of Macbeth it is impossible to speak too highly. She has become one of the great singers of our time.—*Minneapolis Tribune*.

Her voice is an exquisite instrument which she employs with consummate skill.—*San Francisco Chronicle*.

She captivated her audience with a golden flood of notes pure and clear and delicately lovely, like the warbling of a lark that cannot help but sing.—*Denver Express*.

A golden glorious wealth of voice that poured from her throat with the ease of the canary's song.

—*Indiana Daily Times, Indianapolis*.

She is mistress of coloratura technique, her use of portamento, pianissimo, descending scale and the *messa di voce* are no less than ravishing.—*St. Louis Post-Dispatch*.

Macbeth can sing lyric phrases that actually exalt by their beauty.—*Kansas City Times*.



Mozart Society's Morning Musicales

An amplifier to give carrying power to President McConnell's voice (three large horns over the platform); Chairman Mrs. Estabrook bringing the president an immense bunch of chrysanthemums; the presenting of Mrs. Yawger, distinguished club woman, and of two charming girls, daughters of members—these were a few of the unusual features of the second morning musicale of the Mozart Society of New York, Hotel Astor, December 2.

Claire Lillian Peteler was soprano soloist for the third successive season; she sang Trehearne's *The Question* especially well and with clear enunciation, and some high tones in a *Licurance* song were charming. Kramer's *The Last Hour and Terry's The Answer* (a Spring song) were perhaps her best songs. Together with baritone J. Horace Smithy, she sang duets by Hildach and Mozart, and at the close of the program, by special request of the president, she sang *Coming Home*, with taste. Mr. Smithy proved to be a singer of parts, with a smooth voice of resonance, artistic poise, and clear-cut articulation. These qualities came to the fore especially in *Del Riego's Homing* and *Russell's Farewell*, as well as in a humorous Irish ditty. Mr. Spross plays such beautifully accurate, tasteful accompaniments that it is a pity he had to change bass harmonies in *Chopin's Military Polonaise*, to rush the tempo out of all reason in the *Juba Dance*, and to add chords (at the close) to *Rachmaninoff's prelude in G minor*. This said, it is a pleasure to refer to his beauty of tone-production, always highly refined, quite his pianistic specialty.

President McConnell called attention to the *Supper Dances*, open to members, on monthly Tuesday evenings; to the December 19 concert, with tenor Campbell as soloist; to the concert of February, when Elizabeth Edwards, soprano (daughter of Governor Edwards of New Jersey), and Gigli are to be soloists; to the beautiful Buick sedan automobile, to be allotted some lucky member at the February ball, etc. The breakfast which followed, the moving-picture, and the dancing, all were hugely enjoyed by the thousand or more attendants at this affair.

Handel and Haydn Society Re-engages Peegé

The Handel and Haydn Society, of Boston, Emil Molenhauer conductor, has engaged Charlotte Peegé as the contralto soloist in two performances of *The Messiah*, on December 17 and 18. Miss Peegé's first appearance with this organization was two years ago when she sang in Sullivan's *Golden Legend*. Last season, owing to a transcontinental tour, the contralto was unable to accept a proffered engagement with the Boston society in its annual performances of Handel's oratorio.

Sibyl Sammis-MacDermid Presents Professional Artist

In her spacious Riverside Drive studio, Sibyl Sammis-MacDermid will present Doris Doe, contralto, in recital, Thursday evening, December 14, before an audience of invited guests. Miss Doe is entirely a product of the Sammis-MacDermid studio and has made three lengthy tours of the Middle West and South. She recently returned to New

York and has been engaged as contralto soloist at the Rutgers Presbyterian Church, Seventy-third street and Broadway.

Claussen Engaged for U. S. Opera Company

Julia Claussen, the mezzo-soprano of the Metropolitan Opera Company, has been engaged for leading roles with United States Opera Company, under the direction of Andreas Dippel. She will sing *Brünhilde* in *Die Walküre* and *Brangaene* in *Tristan und Isolde* in many cities on the tour. On November 6 Mme. Claussen appeared in a New York recital at Carnegie Hall; on the 12th at the New York Hippodrome, and on December 5 she gave a recital in Baltimore.

Only One New York Recital for Ney

Elly Ney will give only one piano recital in New York this season. The concert is scheduled for Tuesday afternoon, January 16, at Carnegie Hall, and the program will consist of music that Mme. Ney has never before played in New York.

Mme. Ney started her Western tour at Norman, Okla., on December 5. She will be heard in Albuquerque, N. M., on December 8, at San Francisco on December 12, and with the Los Angeles Philharmonic Orchestra on December 16.

Music Optimists and Bel Canto Concerts

The American Music Optimists and Bel Canto Society, Mana-Zucca president and Lazar S. Samoiloff acting president and musical director, will give four concerts at the Waldorf-Astoria Hotel this season and have several other concerts in view. Singers and instrumentalists who wish to appear at concerts given by the American Music Optimists and Bel Canto Society are asked to apply for auditions to Lazar S. Samoiloff, Carnegie Hall, New York.

Three Orchestra Dates for Kindler

Hans Kindler will be heard as soloist with orchestra three times between December 8 and 17. On the 8th he plays with the Philharmonic Orchestra under Josef Stransky, performing the *Lalo violoncello concerto*. He will play with the Detroit Orchestra under Ossip Gabrilowitsch at Buffalo on December 12 and again with the Philharmonic on December 17 in New York.

Engagements for Hutcheson Artist

Josephine Rosensweet, a promising young pianist, has been engaged for a pair of concerts with the Chicago Symphony Orchestra on February 9 and 10. Miss Rosensweet is at present in New York coaching with Ernest Hutcheson.

Henry Gurney Head of Vocal Department

Henry Gurney, a tenor, now is head of the vocal department at Temple Conservatory of Music, Philadelphia, and owing to his large classes of students will not do as much concertizing this season as formerly.

To Spread Gospel of Grand Opera

For many years there has been a great deal of talk about "bringing grand opera to the people," and a great many plans for doing so. Many of these plans have resulted in the launching of companies that have struggled on for a season or two and then vanished. Only two American companies have continued without interruption—the Metropolitan, furnishing high priced opera to New York City, and Fortune Gallo's San Carlo Grand Opera Company, providing medium-priced high grade opera for the rest of the United States on its annual transcontinental tours, the success of which has steadily increased from year to year.

In the season of 1923-24 Fortune Gallo will again have two companies, one of which will be specially organized to present three operas, viz: *Madame Butterfly*, *Bohème* and that most sensational of all modern operas, *Strauss's Salome*. Two guest artists, Tamaki Miura and Anna Fitziu, have already been announced as available for their respective roles. The casts, as usual, will be selected from a list of noteworthy singers and an ample chorus and orchestra will be up to Gallo standard. There will be an entirely new scenic outfit for each opera, in fact two sets for each, one adapted for theater stages and the other for use in large halls, auditoriums, etc. In this way the company is made available for engagements in many cities that have not been able to see the San Carlo Company owing to the lack of facilities for proper presentation of grand opera.

Bookings are already being made, a year in advance, as the reputation of Fortune Gallo for fulfilling every date for which his companies have been booked in its many years of existence, convinces local managers that any engagement for their concert course or for a special event, will be carried out as announced.

The tour of single appearances will begin in October and last sixteen weeks, during which at least a hundred and twenty-five cities will be visited, many of which have never had a complete grand opera organization. This is really "bringing grand opera to the people" in a thorough and effective manner, Mr. Gallo being one of those happy persons who do not spend as much time in talking about things as in really doing them. The complete route will be announced January 15, as the bookings will be practically completed by that time.

Fitziu to Go on Concert Tour

Anna Fitziu, who has been having such great success with the San Carlo Opera Company, will sing in concerts from January to March under the management of R. E. Johnston.

Liebling-McManus Recital Soon

Estelle Liebling, soprano, and George M. Stewart McManus, pianist, will give a joint recital at Town Hall on Tuesday evening, December 12. There will be several groups by each artist.

Kochanski at Aeolian Hall January 21

Paul Kochanski, Polish violinist, will be heard in recital in Aeolian Hall, Sunday afternoon, January 21.

FURTHER COMMENTS ON "The Apocalypse"

"It Equals Some of the Oratorios That Have Lived During the Last 500 Years."

—From Editorial in Davenport, Iowa, *Times*.

A goodly portion of the success that has been won by this work is undoubtedly due to the libretto, which is a notable piece of work more after the order of an opera than of an oratorio. Indeed there seems to be no reason why it should not be staged. The division of work between Mrs. MacArthur and Mr. Roché seems to have been, so far as it has been made public, that Mrs. MacArthur wrote *Drunkness*, *Idolatry* and *Babylon* and Mr. Roché, *Gluttony*, *The Pagan Dance* and *War*. Mrs. MacArthur's portion of the libretto is rhymed verse, while Mr. Roché used blank verse. However, it must be added that the work is equal and no confusion arises from difference of style. The entire libretto is a highly inspired dramatic and poetical exposition based upon the *Apocalypse*.

It would be difficult to find anywhere a more impassioned libretto, and Mr. Gallico was evidently aware of its possibilities when he undertook the music. He has written a very beautiful and effective score in modern style, evincing a real musical inventiveness which may well be called inspiration. He has fully equalled the libretto, and no higher praise could be given him. . . . That the work will be widely performed cannot be doubted. It possesses too great value to be neglected by our choral societies.—Frank Patterson, *Musical Courier*.

Mr. Gallico, Mrs. MacArthur and M. Roché have done something in "The Apocalypse" not easy of accomplishment. They have taken a biblical subject, and purging it of all narrow sectarian appeal, have made it the vehicle for a message that speaks to the heart of all humanity—they have sung the downfall of the material and sensual and the triumph of the divine and spiritually beautiful with a sincerity and loveliness of text and tone which match in perfect unity of purpose. Its first presentation established the fact that it was a great dramatic oratorio, a freely inspired work of high individual type.—F. H. M., *Musical America*.

It seems little short of amazing that the vast and puissant symbolism of the Book of Revelation should not yet—in the light of its relationship to the world-shaking events of the past seven years—have become a basis of artistic manifestation. It is none the less true that the bulk of humanity has been much in the position of the man unable to see the forest because of the trees. Adequately to interpret these most recondite phases of Scriptural prophecy calls for a clarity and penetrance of vision, a spiritual sensitiveness and second sight accorded only to such as have soared "above the battle," in the luminous phrase of Romain Rolland. It is, therefore, with a pardonable pride and sense of patriotic satisfaction that one notes the achievement of Pauline Aronow MacArthur in conceiving and partly executing the text of the dramatic oratorio "The Apocalypse."

The aims of the librettist and composer have been projected along lines of spiritual interpretation and prophetic disclosures as much as of sheer beauty of artistic achievement. And in the selection of their medium they have shown a deep sense of practical values. For oratorio has proved itself a form essentially congenial to American composers, who can point to a prouder record of accomplishment in this field than in the sphere of opera, wherein they still seem to grope more or less blindly after the elusive. However, "The Apocalypse" has been devised to fill a dual purpose. Styled a "dramatic oratorio" it will be found a potential opera. "The Apocalypse" should adopt itself to the uses of the dramatic stage better than Mendelssohn's "Elijah," which has at times been subjected to the transformation with varying degrees of success. Indeed it seems to promise almost as well in operatic setting as does Edgar Stillman Kelley's "Pilgrim's Progress."—Herbert F. Peyser, *Musical Monitor*.

Mrs. MacArthur received the following letter from the Secretary of the King of Belgium in which he thanked her for the attention "qu'elle a eue d'adresser au Souverain Belge un exemplaire du remarquable oratorio dramatique 'The Apocalypse,' auquel elle a, pour une grande part, apporté sa collaboration." (Signed) V. GODETSCHEW.

Katharine Evans Von Klenner, founder and president of the National Opera Club of America, Inc., in a letter to Mrs. MacArthur says:

"I glory in it for the cause of American music, but especially that a woman—and my friend—gave the inspiration or shall I say was 'the prepared instrument' through which the Divine Spirit spoke!"

MY DEAR MRS. MACARTHUR:

Permit me to congratulate you personally upon your libretto, "The Apocalypse."

In my humble opinion you put your thumb on the pulse of the world when you selected the subject. Humanity will come to hear your message and will thank you, because the people are thinking, as never before, on this subject.

I was thrilled again and again reading and following the singers with the aid of my copy of the words. The lines fairly pulsated with meaning. Your choice of words throughout, so carefully planned, the beauty of your poetic lines and the changing rhythms—these and so many other virtues, not the least being the success you have attained in writing words that sing. What struck me most was the great amount you said in so small a space, concrete expression so seldom seen but so vitally necessary to arrest and hold the reader's attention. I have no hesitation in saying that, taken on the whole, there is no finer libretto in the English language—the subject, its tremendous import, and your brilliant handling of it. It should be included among the great works of literature.

With best wishes for the continued success of the work, believe me,

Sincerely yours,
(Signed) GEOFFREY O'HARA.

Sigmund Spaeth's verdict: The subject is such that even a conventional treatment might easily seem glorified, but both the librettists and the composer have used their material with far more than conventional skill.

UNANIMOUS APPROVAL OF "THE APOCALYPSE" Dramatic Oratorio

TEXT BY
PAULINE ARNOUX MACARTHUR
and **HENRI PIERRE ROCHE**

MUSIC BY
PAOLO GALLICO

Presented for the First Time in New York by the Oratorio Society of New York, Albert Stoessel, Conductor, Carnegie Hall, November 22, 1922

N. Y. HERALD (W. J. Henderson)

The Oratorio Society, Albert Stoessel conductor, gave the first concert of its fiftieth season last evening at Carnegie Hall. The occasion was made especially noteworthy by the first performance in New York of Paolo Gallico's dramatic oratorio, "The Apocalypse," a composition which won the \$5,000 prize recently offered by the National Federation of Music Clubs. In producing this work the society has kept to its continued policy of presenting compositions by both classic and modern composers. . . .

The libretto, based upon portions of the Books of Revelation and Daniel in the Scriptures, is by Mrs. Pauline Arnoux MacArthur and Henri Pierre Roche. There are four parts, a prologue entitled "Belshazzar's Feast," "Armageddon," "Babylon" and "The Millennium." The dramatic situations in the story, as will be readily seen, offered the composer tremendous scope for musical portrayal. Belshazzar's feast, "the handwriting on the wall," the story of Cain and Abel, "a woman sitting on a scarlet beast," and finally the Millennium prophecy—"and I saw a new heaven and a new earth"—are some of the suggestions found in the text.

The forces employed in the performance were on a large scale. To accommodate them the stage had been extended into the hall. The chorus of 225 voices was assisted by the New York Symphony Orchestra. . . .

The work is worthy of more consideration than it can receive after one hearing. The graphic, imposing, and often very good libretto, has not awed the composer. He has grappled with his gigantic task, and come through with his task well on his feet. His treatment of his score lies very near Wagner, and not far from Strauss. The themes of the orchestra and their development form the best part of the work. The solo parts are often weak, but the choruses stand out in a dramatic light. . . .

The style is largely operatic. The "chorus of the seven vials," for instance, is in good oratorio spirit. The score which is not too long drawn out, was splendidly produced, as a whole, and Mr. Stoessel shared the enthusiastic applause with the composer. A brilliant audience filled the auditorium.

N. Y. EVENING POST (H. T. Finck)

. . . The best effects are in the last part where the chorus and orchestra, reinforced by the organ, rise to a superb climax. . . . Since the "Apocalypse" is more symphonic than vocal the orchestra had the center of the stage almost continuously. There was some excellent work by the chorus, notably in the number dealing with the "seven vials" (and that, of all, was most in true oratorio style) which is a brilliant example of part writing.

N. Y. TRIBUNE (H. E. Krehbiel)

Good Choral Singing is the Feature of Much Heralded Piece by Gallico in the Oratorio Society Concert.

Good choral singing was the feature of the Oratorio Society's first concert, where "The Apocalypse," Paolo Gallico's much-heralded oratorio, was eventually revealed to a large audience last night at Carnegie Hall. There was no lack of hearers, no shortage of applause, while the quality of the performance reached a high average; whereby the evening can be considered a success. . . .

Mr. Gallico showed that he knew his orchestra, and even more, his chorus. . . . The spirit was distinctly latter-day, with many touches suggesting contemporary composers. . . .

Some of the orchestral interludes, such as the Bacchanale Dance of Belshazzar's Feast, or the triumphal march of the Babylon section, were effective, but the choral passages were the best. That Mr. Gallico could write choral polyphony was shown in the eight-part "Seven Vials" chorus, and he could also lead up to climaxes and score with masses of sound. The chorus was admirable in strength and quality of tone, in expression and shading, responsive to the vigorous leadership of Albert Stoessel; it recalled Handel in a "Hallelujah" number. The participants, including the composer, were warmly received.

THE GLOBE (Pitts Sanborn)

"The Apocalypse." The Oratorio Society of New York gave the first New York presentation of Paolo Gallico's oratorio, "The Apocalypse," at its concert in Carnegie Hall last evening.

Real dramatic interest and considerable emotional appeal distinguished the choral society's brilliant performance of the piece, which recently won the \$5,000 prize offered by the National Federation of Music Clubs for an oratorio founded upon the libretto of Pauline Arnoux MacArthur and Henri Pierre Roche. "Belshazzar's Feast," "Armageddon," "Babylon," and "The Millennium" are the names of the four parts of the story, allegorical in form and expounding the "message" that only when humanity has become pure in heart will the last war be. The authors have ranged the powers of evil opposite the good influences in man's life, copious quotations from the books of Daniel and Revelation furnishing a basis for choruses and solos which the orthodox must find somewhat sensational.

In beauty, dignity, and intelligence the music far surpasses those portions of the text not taken directly from the Bible. Several sharply contrasting themes, including material grave, gay, sensuous, and sinister, are introduced in the Prologue and ingeniously interwoven one with the other throughout the tapestry-like patterns of the other three parts. Indeed, Mr. Gallico displays creative ability not so much in the originality and variety of these somewhat choppy but decidedly pictorial melodic strains, as in their skillful manipulation. The lush dramatic motive is combined now with the sombre military march, now with the tranquil, prophetic "Voice from Heaven;" sometimes as a contrapuntal background for the orchestra, sometimes as the main theme for a recitative. There is a strong sense of unity not only in the composition as a whole, but in each of its numerous sections.

N. Y. TIMES (Richard Aldrich)

The oratorio is in four parts: A prologue, "Belshazzar's Feast," "Armageddon," "Babylon," "The Millennium." There is a Narrator, whose words are Biblical. The solos and choruses are selected from Holy Writ, partly from the Book of Daniel, but mostly from the Book of Revelation. The connecting text is the work of the two authors named. That they had an ethical purpose in writing the oratorio is indicated in the preface, where it is said that an oratorio of this character seems especially fitting at this time, "when the world is beginning to realize the working of cause and effect in the spiritual world which is called prophecy. Nevertheless, even in oratorios so inspired, there must be a consideration of the means employed. The text may remind some of the texts of many of Bach's cantatas in which the difference between Luther's translation of the Bible and Picander's verse is so noticeable. The attempt has been made to present this dread subject in a picturesque way, to elucidate and develop the Biblical texts chosen and so connect them as to form a unified whole.

Mr. Gallico has written for the orchestra and chorus with a boldness and freedom that can surprise those who have known him chiefly as a pianist. . . .

There are passages for the orchestra in which he has gained striking effects. . . .

Mr. Gallico has felt moved toward a modern expression in his style, and especially toward that represented by Strauss. It may be said that he has been strongly influenced thereby. He is fond of all sorts of chromatic intervals and chords of the higher degrees. . . .

One who has the Apocalypse for his text is necessarily confronted with powerful and overwhelming effects to be made, and Mr. Gallico has not neglected them. He has done nothing finer—and partly because he has abandoned his search for esoteric effects—than in the chorus telling of the seven angels with the seven vials.

THE EVENING WORLD (Frank H. Warren)

The text comprises a prologue, "Belshazzar's Feast," and three parts, "Armageddon," "Babylon," and the "Millennium," the three main features of the Biblical Apocalypse. . . .

For a first pretentious effort Mr. Gallico has done some remarkable writing of much interest to a musician. The orchestral accompaniment is in modern idiom with frequent dashes of Wagner and Strauss. . . .

The original text he treats dramatically. . . .

The "Seven Vials" is true oratorio and the "Alleluiah" chorus is thrillingly worked up. The society's singers, ably trained and directed by Albert Stoessel, gave a finished performance of the work.

CHRISTIAN SCIENCE MONITOR, Boston, Mass., Nov. 23, 1922 (Correspondence)

Gallico's "The Apocalypse" Presented in New York

New York, November 22.

Paolo Gallico's "The Apocalypse," presented in Carnegie Hall this evening by the Oratorio Society of New York, Albert Stoessel, conductor, proved musically impressive. Judged from a strictly choral viewpoint, it disclosed certain faults; but from the symphonic standpoint, extraordinary merits. From first note to last, in truth, the work was bright, forceful and engrossing. Its design showed balance, proportion and logic; its melodic style, freedom; its harmonic method, consistency; its orchestral coloring, appropriateness.

Choral societies in the United States, if there are any left outside of a few large communities doing more than a winter performance of "The Messiah" and a spring performance of "Elijah" can make no mistake in putting the oratorio into their repertory. European organizations may find in it a certain interest as illustrating the feeling of the American school of composition. They certainly could pick out nothing more authentically American than a prize piece of the National Federation of Musical Clubs.

Fresh and Vigorous

With a reasonably efficient orchestra and group of soloists, a society could hardly fail to please its public with it. For, to begin with, the text puts listeners into the same sort of reflective and meditative mood as that of a classic oratorio does, having a more or less scriptural basis and aiming to teach and persuade. And then, the music has a kind of progressive originality and piquancy that keeps hearers in wondering, expectant attitude. In brief, "The Apocalypse" is historic and correct as to form and it is fresh and vigorous in treatment.

THE EVENING MAIL (Katherine Spaeth)

"The Apocalypse" Sung

Using a subject that appealed to international interests, Pauline MacArthur and Henri Roche wrote a dramatic story in four parts, "Belshazzar's Feast," "Armageddon," "Babylon" and "The Millennium." Along came Paolo Gallico, an accomplished pianist and versatile composer, who decided to write an oratorio setting. The result is "The Apocalypse," which won the \$5,000 prize from the National Federation of Musical Clubs.

It had its first New York performance at Carnegie Hall last night by the Oratorio Society, with Albert Stoessel conducting. The work in itself has wide scope. It swings from romantic melody to modern harmonies with easy grace, though it will have to remain a complete composition, as the solos are integral parts that stray far from any suggestion of an aria or really singable music. . . .

The main burden is carried by the orchestra and upon it and the chorus the composer has lavished his generous best.

. . . Mrs. MacArthur's text has many lines of great beauty, many finely chosen passages from the Bible serving as her inspiration. And the Oratorio Society sang with a splendid unity and crisp attack.

"The Apocalypse" is published by G. SCHIRMER, INC.

ACROSS THE COUNTRY

Austin, Tex., November 19.—Albertus Shelley Hiester, violinist and director, formerly of New York City, has been giving radio fans in Central Texas a treat. Prof. Hiester's selections were from Bach, Mendelssohn, Beethoven, Mozart, and Kreisler. The last programs were given November 27 and December 3. Prof. Hiester's son, aged thirteen, has been assisting him with the cornet at these concerts. Hiester, Jr., had all his musical instruction from his father, and plays with a finish far beyond his years. Prof. Hiester is director of the First Methodist Church orchestra, with a membership of twenty-six pieces, and also had charge of the public school orchestras, but his time has been so taken up with his private teaching that he was compelled to give it up. He is also first cornetist in the Ben Hur Shrine Band of Austin, and returned a few months ago from an extended trip to California. New York will see him for a short visit next summer, when the Ben Hur Band will make a trip to Washington, D. C. R.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, November 28.—The Musical Course committee of the Y. M. C. A. has decided to cancel the balance of the concerts which were to have been given in Canton this season. Those who purchased the course tickets will get a rebate. This course has been in existence for the past thirty-eight years, and now the committee is unable to meet a heavy deficit because of lack of patronage. R. McC.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Chickasha, Okla., November 20.—On November 17, William Wade Hinshaw's company presented The Impresario at the Oklahoma College for Women and scored a big success. One enthusiastic member of the audience declared, "While we have had a great many fine things here at the Woman's College, I am frank to say to you no number has ever attracted the attention and brought forth more favorable comment than The Impresario. It is a great production, presented by a wonderful company of artists." H.

Emporia, Kan., November 25.—During the month of November several recitals of interest were given at the College of Emporia. On November 14 Ethel Rowland, instructor in voice, and Leona Hess, instructor in piano, gave a joint recital to an audience of students and friends. On November 19 the monthly vespers of the college were held, the program consisting of choral numbers by the Vesper Chorus of sixty-five voices and the glee clubs of the college, and a group of organ numbers. Over 1,000 people attended this service. On November 21, the second number on the college music course was given by Daniel A. Hirschler on the four-manual concert organ.

At the auditorium of the State Normal several splendid out-of-town organizations appeared. The Little Symphony Society of Kansas City gave two concerts on November 8, one in the afternoon for children and one in the evening for adults. On November 20 the Ukrainian Chorus sang three groups of folksongs in splendid style. Madame Slobodskaja sang two groups of art songs, mostly by Tschalkowsky, in excellent dramatic style. A Henry Savage

production, The Merry Widow, was given on November 23 by a good company. D. A. H.

Evansville, Ind., November 22.—The appearance here of Riccardo Martin, tenor, in a concert at the Coliseum on November 17, drew a large audience. Mr. Martin is a favorite in this section and his popularity was attested in the warm greeting tendered him on his appearance on the stage and subsequently throughout the program. In response to insistent applause the singer added numerous extra numbers to his program. Hubert Carlin, pianist, was more than a capable accompanist and shared equally in the success of the program. Two groups of solo numbers won enthusiastic response from his hearers. The concert was given under the local management of L. P. Benezet.

The Little Symphony Orchestra, recently organized, has a membership of some fifty players, including a number of the most talented instrumentalists of this city. Weekly rehearsals are held at the Victory Theater under the direction of James R. Gillette, organist. Concerts will be given each month at the theater.

The Coliseum Music Studio Club gave the third program of a series on November 16, in its rooms in the Coliseum building. Evelyn Davis, soprano, was the soloist and offered several charming groups of songs. Louise Caverder, pianist, assisted in the program.

The South German Male Chorus, a triple quartet under the direction of Hans Froelich, was heard in a concert on November 21, under the auspices of the Liederkranz Choral Society and the Germania Maennerchor. A large audience enjoyed the program, which included ensemble and solo numbers. M. L. K.

Fort Smith, Ark., November 24.—The Fort Smith Concert Club presented The Impresario at the New Theater, October 31. Percy Hemus, baritone, was exceptionally good and, with the aid of the staff of real artists who supported him, gave a delightful and artistic performance, making a successful opening for Fort Smith's little opera season. Hazel Huntington and Lottie Howell both have pleasing soprano voices as well as beauty of style and phrasing. Miss Howell was excellently suited to the part of Dorothea Uhlic. Miss Huntington took the character of Madame Hofer with the assurance and poise of a real artist. The aria which the two prima donnas sang in competition with each other, was in each case sung with good control and brilliancy on the highest notes and sweetness in the lower. Thomas McGranahan as the Maestro and Francis Tyler as Philip were both successful in their parts and Gladys Craven played finished and artistic accompaniments. The trio for Mozart, Schikaneder and Madame Hofer received an enthusiastic ovation as did that of the composer and the two prima donnas, but throughout the greater part of the evening the singers were accorded that greater compliment of which Percy Hemus spoke as "mental appreciation," manifested in absorbed attention rather than applause. Mr. Hemus, in responding to an insistent curtain call, thanked the Fort Smith audience for its flattering reception and gave to William Wade Hinshaw, president of the Society of American Singers of New York, the honor of the far vision which had foreseen American artists singing to Americans.

The First Christian Church is making music a special feature, engaging a quartet of singers, including Mrs. D. C. Smith, soprano and director; Mrs. Bert Hall, alto; R. H. Thomas, tenor, and L. P. Garner, baritone.

The choir of the First Methodist Episcopal Church, South, recently elected the following officers: W. Greenlee, president; W. A. Griffin, vice-president; Aileen Gaches, secretary. They, with various committees, will assist Mrs. Lindsey in building up the choir.

The music at St. John's Episcopal Church, with Elizabeth Price Coffey, director; Rebecca Eichbaum, first soprano; William Worth Bailey, violinist, and Hattie May Butterfield, organist, is always impressive and artistic.

On October 29, the service hour at the Dodson Avenue Methodist Church, South, was devoted to a sacred concert given by the choir under the direction of Mr. Padgett.

The tea given by the American Legion Auxiliary on October 4 featured a program by local artists, including Mrs. Irving Sternberg, Irene DuBois and Mrs. Jack Bernard Dodge, vocalists; Vivian Robinson, reader, and Theresa McManus and Ben Brochus, pianists.

The Musical Coterie held its first meeting of the season, October 13, at the Carnegie Library, with Mrs. Hugh Branson presiding and Miss Wilson leading a program by Mrs. Reed, Mrs. Maurice Derdeyn, Robert Todd, Miss Hardin, Mrs. John Black, Pearl Jarrard and Mrs. William Worth Bailey. Those on the program on October 28 were Mrs. Will Murphy, Hattie May Butterfield, Nell Wilson, Dora Hoffman and Mrs. Eugene Stevenson.

Frederic Estes, former Fort Smith man and pupil of Hilda Deden of this city, who is now in Los Angeles, Cal., has been highly praised in musical circles in that city.

Sister Ann Patrick (Mary McShane), daughter of Mrs. P. E. McShane of Fort Smith, is one of two sisters chosen from the convent in Nazareth, Ky., to be sent to Washington, D. C., to study for a B. A. degree in music.

Mrs. Forest Young is a recent arrival in Fort Smith and a welcome addition to music circles as she is a gifted singer, having appeared in operatic roles in the East.

Mrs. Don Parmalee, former supervisor of music in the Fort Smith schools, is this year taking the place of Florence Cummings Bateman at the University of Arkansas.

Raoul E. Tricot, who has been with the Dunbar Opera Company, has cancelled his contract and will spend another year in study in Fort Smith, taking his place again as a member of St. John's Episcopal Church choir. F. K. F.

Fresno, Cal.—(See "Music on the Pacific Slope.")

Knoxville, Tenn., November 22.—A charming presence, a beautiful voice, unusual diction, an accompanist of the first order—all of these and more were combined in the first of the series of concerts sponsored by the Musical Club, who presented Sophie Braslau at the Bijou Theater on November 20. The program included Russian, German, English and American songs. Ethel Carr Cole, accompanist, added her full share to the success of the concert.

October marked the completion of the twenty-fifth year of the Tuesday Morning Musical Club and the event was fittingly celebrated at the new Clark-Jones-Sheeley Hall on November 7 with a matinee program and tea. Mrs. John Lamar Week, the first president, now living in Chattanooga, told of the organization and early struggles of the

club. A sketch of club activities to date was prepared by Mrs. Leslie Chiles, read by the secretary, Mrs. Stuart Towe. The musical numbers by the Walburn String Quartet—Frank Nelson, pianist; Mrs. Malcome Miller, soprano, and little Mildred Hall, winner of the prize in piano at the tri-State contest in Paris last May—all added greatly to the pleasure of the occasion. The birthday cake was cut by Sue Barton, the first vice president and one of the charming singers of earlier days.

Early in October James Goddard, baritone, assisted by Frederic Mannheimer, pianist and accompanist, gave a concert in the Clinch Avenue Methodist Church, under the auspices of the Harvest Reapers Class.

Sousa, with his splendid band, gave two rousing concerts in the Bijou Theater on October 30, before capacity audiences. Many old time favorites were heard as well as some of the director's latest works, and other selections.

November 1 and 2 brought DeWolf Hopper with his company to the Byron Theater in The Mikado and Pinafore. E. A. E.

Lincoln, Neb., November 27.—Among the bands participating in the Armistice Day celebration were noted the American Legion, the State University, the Lincoln High School, etc., and the ever-faithful G. A. R. Drum Corps. Seated on elevated seats, the State University chorus, under the baton of the director, Carrie B. Raymond, sang gloriously The Heavens are Telling.

The first number on Mrs. W. J. Kirschstein's Great Artist Course was a song recital by Geraldine Farrar, assisted by the following artists: Henry Weldon, bass; Joseph Malkin, cellist, and Claude Gotthelf, a capable and inspiring accompanist. There was a packed house to receive the artists. Mme. Farrar confined herself strictly to a song recital program, introducing the Habenera from Carmen at the close as an encore. After every group there was an incessant clamoring for more and many interesting encores were granted. The cellist, Joseph Malkin, captivated his listeners and he shared in the honors of the evening. Henry Weldon, basso, whose real name is Hughes (son of the late Rear Admiral Hughes) appeared here for the first time, and was received warmly. He is a personal friend of Walter Wheatley, who entertained in his honor. His conception of Schumann's Two Grenadiers was unusually good.

The first number of the Wolfsohn Musical Bureau course was given at the City Auditorium, November 7, when Jascha Heifetz was heard in recital. This was the noted violinist's second appearance in Lincoln. The artist's amazing control and his exquisite purity of tone drew forth the plaudits of the music lovers. The third group consisting of Wilhelmj, Grasse, Auer and Dvorak numbers, thrilled the audience; they exhibited the emotional side of the soloist's nature. The faultless technic and sound musicianship, combined with masterly interpretations, brought an ovation seldom rivaled. The accompanist was Samuel Chotzinoff, an artist at the piano, and a delight to discriminating musicians.

The Nebraska State Teachers' District, No. 1, presented Mary Mellish, soprano, in recital at the Lincoln City Auditorium, October 13. Her attractive appearance won the eye before the singer began her program. Her voice has warmth, and she uses it skillfully. She generously granted four encores. Marguerite Klinker, of Lincoln, proved a capable accompanist.

The University School of Music is giving a series of interesting recitals in the First Christian Church, by members of the faculty. A late addition is Roy Wall, a voice specialist, who appeared before a large audience, October 25. His program was well calculated to display his marked ability and was received with appreciation.

In the Mozart air from Nozze di Figaro, and the aria from La Favorita, he proved himself a master of this style. Other numbers were negro spirituals, in which he excels. Lieurance's Ghost Pipes was given a first hearing, sung from manuscript, and was surely a gem. The song is the result of Thurlow Lieurance's recent journey into the forests of Minnesota. Marquerite Klinker was the satisfactory accompanist.

Another recital of unusual interest was that of Katherine Kimball, lyric soprano, the talented daughter of Willard Kimball, the founder of the University School of Music. Miss Kimball is so great a favorite that she drew a very large and cultured audience. Her birdlike tones and delightful personality cannot but charm. Her well selected program was made up of representative numbers from the Old Italian, Old English, German, Italian, Scandinavian, French and American. Louise Zumwinkel Watson proved herself to be a real accompanist.

Thurlow Lieurance and Edna Wavley Lieurance are meeting with their usual success this winter. They are now on tour until the holidays. After a few days at home they will tour the southern and eastern states, arriving for their final concert in Chicago, in March. They are assisted by the flutist, George Tack. Several of Thurlow Lieurance's newest songs are being introduced, one of the most characteristic being, When the Mallards Fly. A big reception is to be tendered these famous citizens by the fifteen hundred members of the Lincoln Woman's Club in Christmas week.

The three hundred and thirty-first afternoon concert given under the auspices of the Matinee Musicale was presented by Elizabeth Bonner, contralto, with Louise Zumwinkel Watson, as accompanist. The concert given in Temple Theater opened the season for this club and a capacity house greeted the artist. Miss Bonner's voice was in fine condition and she gave of her best in a program comprising selections from Italian, French and Russian schools. Her group of English songs was particularly pleasing, and among the encores granted was the beautiful Metcalf song, The Rose and the Lily.

The members of the Lincoln Woman's Club were entertained at their opening meeting by Delta Omicron talent.

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Vocal numbers by Mrs. H. J. Lehnhoff, Lenore Burkett, Doris Cole Clapp and Margaret Perry were greatly enjoyed. Louise Newby, pianist, and Geraldyn Walrath, violinist, presented interesting numbers. Of much beauty were the numbers given by Lillian Eiche, cellist; Mrs. Molzer, violinist; and Carrie B. Raymond, pianist. The accompanists were Donna Gustin and Mrs. Paul Holm.

Mrs. Will Owen Jones, pianist, with Margaret Perry, soprano, were heard at the Temple Theater by the enthusiastic members of the Matinee Musicale. Mrs. Jones presented a program from the modern school and her well defined technic and her general musical qualities were a delight. The beautiful Celtic sonata of MacDowell's was given an exquisite rendition. Miss Perry, who is a great favorite, was charming in a difficult program of varied styles. Edith Burlingham Ross was a competent and interesting accompanist.

Mme. Le Vilmar reports a large enrolment this fall. Seventeen of her students appeared at the Orpheum, October 27, in An Evening in Japan.

A choice booklet has been issued commemorative of the twenty-five years of service Mrs. Will Owen Jones has given the University School of Music as instructor of pianoforte.

The MacDowell Club held its annual banquet in the Garden Room of the Lincoln Hotel. Hazel Gertrude Kinsella, organizer and promoter of the club, was toastmistress.

Among the companies from the Lierurance Studio, of the University School of Music, who are out on concert work, are the Violin Girls, who toured Canada through the summer with Dominican Chautauquas. They are all school girls who will return to school duties in December. The personnel of the company is as follows: Lillian Reck, Betty Luce, Jean Bechtel, Winifred Cassford, and Gertrude Gay. They are with the Ellison-White System in the West and are making an enviable record.

The Bel Canto Club, under the direction of Edith Lucille Robbins, has begun its yearly activities. Programs of interest are presented once a month.

Jude Deyo and Pearl Armstrong, enthusiastic and talented musicians, have returned from a delightful European trip. They spent the months in sightseeing and study.

E. B. L.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., November 27.—Wanda MacDowell, a former pupil of Harold Bauer, who is one of Miss Foster's teachers in the piano department, and Beatrice MacCue, contralto, presented a delightful program November 12. Edna Burnside, accompanist, presided at the piano for Miss MacCue.

The third of a series of concerts was given by Mamie de Loach, pianist of the Conservatory, assisted by Daniel Saldenberg, cellist, and Theodore Saldenberg, pianist, of Miami.

Walter Witko, violinist, and Bertha Foster, pianist and organist, were the guest artists on the program Thursday evening, when the Miami Music Club held its opening meeting for the season.

The recital by Mrs. L. B. Safford's advanced piano class at the radio station, November 13 was given by the following: Sidney Christie, Leonard Webber, Theodore Saldenberg, Babette Simons, June Johnson, Clara Cohen, and Corinne Faudel.

Effie Doe Huber, concert pianist, is now teaching at her studio.

Lilla B. Care, a former teacher of dramatic art at Franklin Bush's Conservatory, has returned to Miami after an absence of fourteen years and has opened a studio here.

The Junior Music Club presented a Mana-Zucca program at the radio station Metropolitan office.

Francis and Louise Tarboux furnished the musical program at Romany Ranch, the spacious residence of Mrs. T. C. Havens, when she entertained the Florida League of American Pen Women.

The Students' Music Club, a section of the Miami Music Club, which was organized recently by Mrs. S. LeRoy Smith, held an interesting meeting at the home of Mrs. James Bissett, vice-president. Other officers are Mrs. S. LeRoy Smith, president; Margaret Ring, treasurer; Florence Conklin, secretary, and Lottie Smith, publicity secretary.

The Miami Music Club opened its third season at the White Temple with an elaborate musical program, which was in charge of Mrs. H. Pierre Branning and Mrs. Eugene Romfh. Those taking part included Mrs. George C. Boiles, soprano; Mrs. John Livingston, contralto; Walter Witko, violinist; the Woman's Chorus of the Miami Music Club, directed by Adelaide Clark, contralto; Eleanor Clark, pianist; the Miami "ad" quartet, and Bertha Foster, concert organist.

Mrs. E. V. Blackman, state chairman of the National Council of Women, supervised a splendid program for Armistice Day, which drew a capacity house at the White Temple. Almost all of the civic and musical organizations were represented, including the Miami Music Club, the Student Music Club, the Junior Music Club, the Boys' Band and the Miami High School Glee Club. The pageant was under the direction of Mrs. Adam Oberlin. The soloists were Mildred Tisdell, reader; Ruby Showers Baber, soprano, Beatrice MacCue, contralto; Daniel Saldenberg, cellist; Theodore Saldenberg, pianist; Allan Car, tenor; Charles Cushman, tenor; Emory Kreiger, bass; Charles Pfeiffer, bass; Marguerite Denicke, violinist; Armine Denicke, cello; Amy Davis, pianist, and Mildred Andrus, violinist.

Under the auspices of the Junior Music Clubs of Jackson-

ville, and directed by the state chairman of Junior Music Clubs, Margaret Haas, Daniel Saldenberg (cellist), and his brother, Theodore Saldenberg (pianist), of Miami, gave a splendid program before the Woman's Club in that city. Daniel possesses rare talent as a cellist and is only fifteen years of age. His brother is a year younger and is equally talented. Both youths have created a sensation in Miami.

S.

Minneapolis, Minn.—(See letter on another page.)

Mobile, Ala., November 23.—The monthly recital of the Chopin Club was held November 15 in the Reynolds Music Hall. The hostesses were Mrs. O. R. Moore, Mrs. T. P. Norville, Marie McCarron and Mrs. William Schock. There was a large attendance of members and guests present to enjoy the interesting program, which consisted of English, Scotch, Irish and Welsh numbers. The program, in charge of Mrs. O. R. Moore, was given by the following: Mrs. W. G. Horn, Nadine Hunter and Ethel Dyas, violinists; Alice Dyas, flutist; Mrs. J. G. Sullivan, Mrs. Underwood Moss and Mrs. N. C. Vandevender, vocalists; Kittibelle Sterling and Mrs. O. R. Moore, pianists; Mrs. Carl Klinge and Mrs. G. A. Leftwich, accompanists. All the numbers were beautifully rendered. At the conclusion of the program there was an interesting contribution by a guest, little Gladys Bowab, who played several piano solos. Mrs. Underwood Moss will have charge of the chorus work for the year.

The last regular meeting of the Junior Music Lovers was held on November 11 at Reynolds' music store. Mr. Reynolds has kindly placed a Victrola at the disposal of the club, for aid in musical appreciation. Mrs. Carl Klinge talked about the string and wood instruments of the orchestra. The meeting was well attended and the several new members were elected. On the musical program the piano solos were rendered by Gladys Bowab, Carolee Rain, Herbert Stein, Bernice Lee Marriott; vocal solos by Martha Wilson; violin, Olita Lowell. The Junior Music Lovers have sent a request to the Board of Education to place musical application in the public schools next year. The club also decided to bring some celebrated artist here for a concert in the early spring.

The Junior St. Cecilia Club, composed of Maggie Bullard's music pupils under the age of twelve, met for its weekly meeting November 16. The officers of the club are Gladys Hicks, president; Bessie Morning, secretary and treasurer.

K. M. R.

Muncie, Ind., November 28.—An entertainment of distinctive merit was given by Harold A. Loring, pianist, October 31, under the auspices of the Teachers' Federation. This lecture-recital on the North American Indian and his music was interesting and instructive.

The first of a series of Gilbert and Sullivan operas, the Mikado, was presented at the High School auditorium November 16 with the following cast: Mrs. Earl Briggs, Alice Lucas, Mary Studebaker, Earl Briggs, Harry Meyers, Elsworth Robertson and William A. Baker, who played the part of Koko and directed the entire production. The house was filled to its capacity and much credit is due these talented musicians as well as to the young people of the Universalist Church, under whose auspices the entertainment was given. The music was furnished by Garrett's Orchestra and Bertha Stettin, accompanist.

The last meeting of the Juvenile Matinee Musicale, owing to its large membership, was given at the High School auditorium. A chorus of forty voices sang under Clarence Hunter. Four-year-old Orville Garrett played a cornet solo; Mrs. Rickeberg, physical culture director of the High School, led a witches' dance, and a playlet was given illustrating the differences between the major and minor scales.

The annual benefit recital for the free kindergarten was given by the Matinee Musicale under the leadership of Mrs. E. Kinney Miller and Mrs. Joseph Meredith. Musical numbers pertaining to childhood were given by Mrs. Marshall Day, pianist; Alice Lucas, contralto, and Mrs. Howard Cecil, soprano. Alice Singer, harpist, who has just returned from New York and Paris, where she has been studying with Mildred Dilling and Mile Renie, played several numbers, displaying fine technic and splendid training.

F. V. B.

Palo Alto, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex., November 25.—A quartet composed of Mrs. G. E. Gwinn, soprano; Elsa Harms, contralto; William Turner, tenor, and Howell James, bass, sang at the American Legion Armistice Day luncheon and at a joint luncheon of the Army-Civilian and Anglo-American clubs.

Albert M. C. Garcia, pioneer violin teacher, presented his class in recital, November 11. Sarah Karcher, artist-pupil and assistant teacher, played the concerto No. 4 (Vieuxtemps), with her usual firm, big tone, and fine technic. Mrs. J. B. Dart was the accompanist for all the numbers.

The San Antonio Mozart Society, David L. Ormesher director, gave a concert in Comfort, Tex., November 11. The soloists were Mrs. J. M. Krakauer, soprano; Mrs. J. G. Hornberger, soprano; Clara Bruel, violinist, and David Ormesher, tenor. Eleanor Mackensen, the official accompanist, presided at the piano.

Frida Stjerna, Swedish mezzo-soprano, gave the program, November 12, from W.O.A.I. Her numbers consisted of songs in the Swedish language. She was accompanied by C. Newson, who also contributed two numbers. Mme. Stjerna's voice broadcasts exceedingly well.

Verna Rabey, coloratura soprano, artist-pupil of Mrs. Fred Jones, of this city, and a pupil for the past two years of Frank LaForge, appeared in recital on November 14 before a large and appreciative audience. Her voice is pure coloratura, flexible and capable of exquisite pianissimos. Her enunciation was excellent. Several encores were necessary, one by LaForge, and another by Kathleen Blair Clarke, a former San Antonian. Eulio Sanchez, flutist, played the obligato to the Benedict number, The Wren. Walter Dunham was the capable accompanist.

The San Antonio College of Music has announced that Henry Jacobsen will conduct a mixed chorus in that institution, which will be known as the Musical Art Choir. Mrs. Jacobsen is also teacher of note, having recently returned from New York.

The Elks' Club of San Antonio has organized a male chorus of fifty voices, consisting of members. Clarence

McGee has been chosen director. He is also director of the large Baptist choir.

S. W.

Springfield, Mo., November 29.—A splendid recital was given at Drury College on October 26, by Ignatius Tello, new violin instructor at the college, and John Holland, head of the piano department. The program included the Handel sonata in A major and the Viotti concerto in A minor for violin, also two groups of piano solos beautifully played by Mr. Holland, who acted as accompanist as well.

Cyrena Van Gordon, contralto, gave a delightful concert at State Teachers' College on November 3. Miss Van Gordon's charming personality and lovely contralto voice won her audience at once. Alma Putnam gave excellent support at the piano.

The Springfield Musical Club held its regular monthly meeting in Martin's Hall November 14. A miscellaneous program was given, including vocal numbers by Statira Fisher Sills (soprano), Charles Schofield (baritone), and Harry Nelson (tenor); piano solos by Bissell Padgett and Cathlene Iseman; a double piano number by Birdie Atwood and Nelle Ross, and a musical reading by Georgie Smith Rafter. Accompanist for the soloists were Birdie Atwood, Cella Biles and Louise Nelson. Agnes Dade Cowan, president, presided.

Cathlene Iseman, pianist, has just returned from a summer's study in the American Conservatory at Fontainebleau in France. Miss Iseman received first honor in the awarding of medals in the intermediate degree. She gave a splendid recital at Drury College on November 9. Her program included many modern French numbers which she studied with Isidore Philippe while abroad.

Tampa, Fla., November 23.—The Friday Morning Musicale has taken for the subject matter of its programs for the year, "From the Mediaeval to the Modern in Music. A number of countries will be covered. American music was featured in the opening meeting and an attractive program was presented. The music of England was used in the second meeting. A delightful reception was given in honor of the new members on November 3 at the home of the newly elected president, Mrs. W. D. Bailey. An excellent musical program was rendered and a large number of guests enjoyed the hospitality and courtesy extended on this occasion. Form in Music is the special study to be pursued in the student department of the Musicale. The suite was fittingly chosen to introduce the year's work, and was logically followed by the sonata. Short talks on appreciation in music, with practical illustrations, will be a part of each program for the year.

A recital of more than ordinary interest was given November 17 at the Virgil School of Music by the younger pupils comprising the Poco Musico Club and the older pupils of the Crescendo Club, under the direction of Mabel M. Snively. The progress of the pupils was particularly noted by people who regularly attend these monthly recitals. A number of experienced musicians were numbered in the audience and much enthusiasm was evinced over the unusual assurance, fluency of technic and intelligent musical understanding of even the youngest pupils.

The Tampa Lyric Federation is holding regular bi-weekly rehearsals for the operas to be presented in February under the direction of Nino Ruisi. A season of four nights with five operas is the present schedule. The operas to be presented are Faust, Aida, Forza del Destino, L'Oracolo and Cavalleria. Some of the leading roles will be taken in each opera by experienced artists from New York.

In response to the call made by the National Council of Women to observe the national song hour on the evening of Armistice Day a beautiful program was given in the First Baptist Church, presenting some of the best talent in the city. The church was crowded to its capacity. The program was arranged by the ladies of the local council, Mabel M. Snively (chairman), Mesdames F. D. Jackson, Earl Stumpf, C. A. Miles, Alice K. Peters, Hulda Kreher and Helen Saxby.

The ladies of the Presbyterian Church sponsored a delightful concert on November 15, when a number of Tampa's best artists were heard in a concert for the benefit of the new Presbyterian Church. A very appreciative audience heard this program.

The community "sings" under the leadership of Earl Stumpf are attracting attention. Solos of varying nature are featured each time.

M. M. S.

Terre Haute, Ind., November 27.—Musical interest in this city has recently been accelerated by the work of the Women's Department Club and the concert management of George Jacob. The music department of the Women's Department Club, consisting of more than 200 musicians and music lovers, of which Gertrude Darnell Hazeldine is president, is stimulating interest by its club work and its

(Continued on page 40)

No. 1

New York, Nov. 27, 1922

YESTERDAY afternoon I heard a singer who is, in rather an unusual measure, somewhat extraordinary. She sang three songs for me of widely varying types; the first showed her voice as vividly dramatic, the second revealed a pure lyric, and the third, a faultless coloratura. Such versatility—with each song equally well done—is very uncommon among singers today. Her name is Tilla Gemunder.

W.C.D.

(To Be Continued)

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 "A MUSICAL TREAT."—*Sun*
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 "ENTHUSIASM JUSTIFIED."—*News*
 "FIFTH SUCCESSFUL CONCERT."—*Sun*
 "SINGERS SCORE AGAIN."—*News*
 "A FINE FEAST OF SONG."—*Times*
 "MATINEE SUCCESS."—*Sun*
 "POPULARITY OF AMERICAN SINGERS."—*Truth*
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DAME NELLIE MELBA Says:—

"Don't miss Althouse and Middleton, two great artists, who open here next Saturday. I heard them in Melbourne and am confident NO GREATER SINGERS EXIST IN THE WORLD. Althouse's singing is reminiscent of Jean de Reszke, who has been my idol through my career."

"The large audience was enchanted and delighted. Althouse and Middleton must be placed on the highest summit as exponents of finished vocal artistry. There was joyous cheering and unlimited enthusiasm after each item, and the singers responded generously to the demands for additional songs. These two eminent vocalists have established a phenomenal popularity in Sydney. They scored a triumphant success."—*Sydney Daily Mail*.

"It is not always that the wild enthusiasm that occurs at a concert is justifiable, or a true indication of the value of the performance from a musical standpoint; but the singers, Paul Althouse and Arthur Middleton, should accept the appreciation that was demonstrated at their second concert as a genuine recognition of their artistic work."—*Sydney Evening News*.

"Another big audience, and immensely enthusiastic, greeted Althouse and Middleton last night. Both tenor and baritone proved themselves artists who most distinctly have something to say. Their interpretations had glow and life, and deeply stirred the audience. It is not necessary to deal with the whole program in detail. It was all remarkably absorbing. The artists had an overwhelming demonstration."—*Sydney Daily Telegraph*.

"America having spared for our edification two of her great singers, it is satisfactory to be able to state that Sydney, both as regards attendances and warmth of appreciation, has risen to the occasion wholeheartedly. Carried away by the dramatic vigor of the two great singers, the audience was roused to further displays of tumultuous enthusiasm. There was much to enthral one."—*Sydney Morning Herald*.

"A crowded matinee bore eloquent testimony to the popularity of Middleton and Althouse. Middleton's big, rich-rolling baritone is of an ingratiating quality that is irresistible, whilst he has that persuasive personality that immediately puts him on good terms with his listeners. Althouse has a rare voice of wonderful power and range. To be a leading tenor at the Metropolitan Opera House means that this worthy successor of Caruso (whose peerless voice Althouse's resembles) is a most distinguished artist."—*Sydney Sunday Times*.

"The magnitude of the crowd that attended yesterday's programme by Althouse and Middleton bore witness to the deserved popularity that these fine singers have won in Sydney. As usual, a glutinous audience compelled the tenor and baritone to double an already liberal programme; and then, of course, wanted more!"—*Sydney Truth*.

"Two of the greatest singers heard here for years, Paul Althouse and Arthur Middleton, woke the echoes in Melbourne Town Hall properly last night. The programme left not a range of musical expression untouched. Every item brought vociferous recall, and the artists came back again and again with extra numbers of the highest calibre. Middleton has a baritone voice that brought the audience in every part of the house to their feet with long salvos of applause. The power and dramatic intensity of Althouse's singing suggests the Caruso standard."—*Melbourne Midnight Sun*.

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Althouse and Middleton was a feeling of satisfaction. Everything was so complete, so free from flaws. Both are modest. They put on no airs; they are manly, they are musicianly. They almost seem to conceal their art. But gradually the art reveals itself—in the finished phrase, in the well-posed tone, in the significant utterances of the words. No two artists who have visited us in recent years have achieved so perfect an ensemble as they achieve. Great enthusiasm prevailed."—*Melbourne Age*.

"The tremendous outpouring of applause last night should assure the size of future audiences. Seldom has such whole-hearted appreciation been accorded any pair of new artists here. They have between them practically everything the general public could ask for. Althouse's tenor is magnificent. Middleton has a bass voice, with a round, beautifully moulded upper register. He uses it with perfect ease."—*Melbourne Herald*.

"For over two hours Althouse and Middleton held a clamorous audience enthralled by singing such as is to be heard rarely and only at long intervals. The famous tenor's voice was one of flowing richness, holding reserves of strength finely liberated, increasing in beauty and forcefulness with his every appearance. Middleton is unquestionably a magnificent singer. The immense resourcefulness of his voice, coupled with its golden mellowness and an astonishing shading of nuance, have stamped him as one of the greatest artists who has ever visited this city."—*Adelaide Mail*.

"Two great singers from America have come to Adelaide in Messrs. Paul Althouse and Arthur Middleton. An intensely appreciative audience accorded to both visitors a rousing welcome. The whole program was received in that same responsive spirit. Tenor voices such as Althouse's are Nature's rarest vocal gift. A similar tribute is due Mr. Middleton. The whole concert was a triumph of Nature's great gift, aided by the restraint of art, and the final storm of applause showed that Adelaide recognized this."—*Adelaide Register*.

"There was a large attendance, and evidences of intense approval were unmistakable. Such a pair of magnificent, natural voices, so well trained, so well under control, and so full of masculine vigor and expression would be hard to find anywhere. Australia is proud to have the opportunity of enjoying the exquisite feast of song they provide. In Adelaide music lovers have had a high standard set by John McCormack and various operatic artists. In baritones there are pleasing memories of another American, David Bispham. We can lovingly remember each and all of those, as well as many others, and yet feel in Althouse and Middleton we have heard something new and different that can be equally lovingly remembered when they have gone."—*Adelaide Herald*.

"Advance notices sometimes exaggerate a little. Possibly some in the crowded audience were prepared for something not quite so good as had been promised, but at the close all must have felt that nothing said in praise of the famous pair has been too extravagant. Whatever the type of song, the singers seemed equally at home. These great artists held people entranced. Each singer in turn aroused intense enthusiasm.

No sooner had Middleton's baritone eclipsed all else in the minds of the audience than Althouse's wonderful Caruso-like tenor captured all hearts. The duet from 'Faust' was a triumphant conclusion to a most memorable concert."—*Ballarat Courier*.

"Two vocal artists of rare ability and a pianist whose accompaniments were delightfully rendered constituted the performance at the Althouse-Middleton concert last night. The programme was full of variety. It was listened to with manifest pleasure for the applause was generous and the demands for encores insistent. Middleton's enunciation was enjoyable, his phrasing perfect, and his interpretation admirable. It was not a wonder that the audience asked most enthusiastically for supplementary selections. Althouse chose largely from Italian and French works, and in these his tenor voice was heard to marked advantage, each being delivered with rare musicianly skill."—*Ballarat Star*.

"The National Theater was taxed to its utmost to accommodate the musical public, who thronged from all parts of the city and surrounding country to witness the performance. Rarely has the theater been the scene of such spontaneous demonstrations of satisfaction. Hundreds were turned away from the doors. Althouse is a tenor of the Caruso order. He was superb throughout the evening. Middleton's voice is one of great compass, and one which is exceptionally sonorous, and which he employs with subtle changes of tone color. Few artists achieve such perfect ensemble as these two achieve."—*Launceston Daily Telegraph*.

"There has probably never been a more demonstrative audience in Launceston than was that in the National Theater on the occasion of a recital by Paul Althouse and Arthur Middleton. There was not an empty seat in the house and many people were turned away, unable to crowd in. Middleton, who possesses a powerful and rich baritone, excelled any singer who has visited Launceston. Althouse's voice was one of strength and sterling brilliance. He deserved all the thunderous plaudits which he received."—*Launceston Examiner*.

"Seldom have the walls of the Theater Royal re-echoed with more enthusiastic applause than they did last night. At the close of a well-balanced program it was felt that the great art of song had been enjoyed in its very highest sense. Althouse obtained some electrifying effects. Tenor voices such as his are Nature's rarest vocal gift. A similar tribute is due to Middleton, for though good baritone voices are many, there are few singers who can boast of the understanding, timbre and nuances that frequently lend a tenor significance in his work. The tremendous applause accorded the two masters was shared by the pianist."—*Hobart World*.

"Althouse and Middleton delighted a large and enthusiastic audience with their artistic singing. Althouse has a robust, dramatic tenor voice of wide range and flexible, also well equalized, and he sings with marked artistic success. Middleton has a fine baritone voice. He has some remarkably rich and resonant lower notes, whilst his beautiful pianissimos are delightful to hear. He is capable of much dramatic passion and sings with very praiseworthy clearness of enunciation."—*Hobart Mercury*.

INDIVIDUAL RECITAL FOR A FEW OPEN DATES THIS SEASON

L & JONES

AEOLIAN HALL, NEW YORK

NEW YORK CONCERTS

SUNDAY, NOVEMBER 26

NEW YORK PHILHARMONIC: SCIPIONE GUIDI, SOLOIST

The New York Philharmonic Orchestra played to a capacity audience Sunday and under Conductor Stransky aroused much enthusiasm. However, the chief feature was the playing of Concertmaster Scipione Guidi of Bruch's fantasia, op. 46, on Scottish airs. The violinist was in fine form and so pleased that even the orchestra men joined in the ovation tendered him. He played beautifully and well deserved this tribute.

In addition there were old favorites which Mr. Stransky read delightfully, including Brahms' symphony No. 2; Liszt's Tasso, and the Dance of the Seven Veils from Strauss' Salome.

The Tribune said of Mr. Guidi's playing: "Mr. Guidi gave an admirable performance of Bruch's Scottish Fantasy. Mr. Guidi is always something more than routine in the brief passages that occasionally fall to him alone in the various orchestral works which the society performs.

In the more pretentious offering yesterday he acquitted himself exceedingly well, playing with excellent taste and style and with a poetic feeling that avoided the excess of sentiment so easily read into Bruch's composition. . . . The second symphony of Brahms, was played with most caressing warmth of tone."

NEW YORK SYMPHONY: FELIX SALMOND, SOLOIST

On Sunday afternoon, November 26, at Aeolian Hall, Mr. Damrosch began his concert by taking a seat at the piano and playing with the orchestra the concerto in D by Philipp Emanuel Bach, in the arrangement by Maximilian Steinberg, who—unless memory is incorrect—is the son-in-law of Rimsky-Korsakoff. The concerto itself is beautifully pure music of the Bach family school, though it did sound a bit unusual occasionally in Steinberg's dress which calls, besides the piano and strings, for flute, oboes, English horn, bassoon and horn. The other orchestral number was Respighi's Fontane di Roma which is winning a place for itself in the orchestral repertory such as that occupied by Debussy's Afternoon of a Faun.

The soloist for the afternoon was Felix Salmond, the English cellist. There may be a better cellist today than Mr. Salmond, but one would be put to it to find him. He plays so well and with such subordination of technique and emphasis on the music that one forgets the limitations of the cello. Bruch's Kol Nidrei is not great music, but Mr. Salmond almost made it sound so and his performance of the solo cello part in Strauss' Don Quixote, which ended the concert, was a triumph of virtuosity and musicianship.

MONDAY, NOVEMBER 27

BEETHOVEN ASSOCIATION

A rarely beautiful and inspired reading of the Beethoven sonata for piano and violin (op. 30, No. 2) was given by Arthur Rubinstein and Paul Kochanski at the second concert of the fourth season of the Beethoven Association at Aeolian Hall on the evening of November 27 before a large and attentive audience. The two players were in perfect accord as to the interpretation, which was vigorous, emotional, stirring, and possessed of very marked nuances and accents—the sort of Beethoven one rarely hears. No less was the rendition of the Brahms trio for piano, violin and cello by Kochanski, Willeke and Rubinstein, which was played with warmth of tone, sympathetic expression and powerful rhythm.

Between these two Mme. Hinkle Witherspoon sang songs by Handel, Schumann and Schubert with a display of great art and an appealing reverence. They were traditional renderings, made possible by the singer's unexcelled vocal equipment and the fine feeling she has for the most delicate shadings of time and tone. The beauty of her voice was much to the fore, and its wide range and perfect flexibility gave especially to the Handel arias a clarity that was deeply impressive.

Upon this occasion the Beethoven Association surpassed even its own exalted standard of excellence.

CITY SYMPHONY ORCHESTRA: ELENA GERHARDT, SOLOIST

At Carnegie Hall on Monday evening, the City Symphony Orchestra gave its second concert. The program was well balanced, beginning with the Leonore No. 3 overture and ending with the Brahms first symphony. Between, there came a group of Schubert numbers, with Elena Gerhardt assisting as soloist. The first was the Standchen, for solo voice with female chorus. It is not an important Schubert work but very charming indeed. The balance in the antiphonal work between soloist and chorus was excellently preserved and Mr. Foch had drilled his orchestra thoroughly in the accompaniment. The excellent chorus was that of the Pelham Choral Club, trained by its conductor, Harold Barlow. Next came some of the ballet music from Rosamunde, the best played orchestral number of the evening, after which Mme. Gerhardt sang the Romanze from the same work. This, too, is not important Schubert, but Mme. Gerhardt made as much out of it as could be. The finest number of the evening was, however, that marvelous song, Die Allmacht, which came next and in which Mme.

Gerhardt's excellent vocal efforts were stoutly supported by Mr. Foch and his orchestra.

This program was repeated on Wednesday afternoon at the Town Hall, except that in the place of Die Allmacht, Mme. Gerhardt sang the Kindertotenlieder of Mahler, and an arrangement of Schubert's Marche Militaire replaced the Leonore overture.

Of Mme. Gerhardt's singing of the Mahler's songs, the Times said: "Miss Gerhardt sang the five songs with great fervor and great beauty of tone. They are long and quite without relief or contrast of mood, absolutely desolating in their unescapable sadness." World: "Mme. Gerhardt was a joy. A rich, golden mezzo, plenty of reserve and a whole gamut of emotion to convey made her work memorable. Particularly in the fourth of the Lieder, her voice was full of tenderness and disconsolate anguish." Herald: "Mme. Gerhardt sang the songs with her usual intelligence. The other music on the program suggested no special comment."

MARGRETHE SOMME

A young Norwegian pianist named Margrethe Somme made her debut in New York at Aeolian Hall on Monday evening, presenting a program that contained the Mozart



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A major sonata, the Beethoven sonata, op. 110, a group of Chopin, pieces by Paul Juon, Schumann and Reger, and two rhapsodies by Dohnanyi, who, it is said, was her master. Miss Somme made a decidedly favorable impression. Technique she has aplenty and decided musical feeling. If she still does not quite penetrate into the depths of Beethoven 110, she is, on the other hand, most delightful in Mozart and has a decided poetic touch for Chopin and for the lighter compositions. There is already a high degree of accomplishments in her playing and still more promise. The audience was more than cordial to her.

The Times said: "Miss Somme combines the serious musician with the lighter gifts in music, an agreeable stage presence, due technical equipment, in all modesty, and a touch of the poetic in her playing at its best." The American: "It is a pleasure to welcome so musical, so serious and so sincere a pianist as Margrethe Somme, youthful Norwegian, who gave her debut recital yesterday afternoon in Aeolian Hall. Miss Somme's finely modulated phrasing, her rhythm, her sense of balance and proportion, spring out of her instincts properly guided. And generally yesterday her intuitions, her judgment and her taste stood the test, as did her technical equipment." The Herald: "She made a favorable impression upon her audience. With a good piano tone, but no remarkable color scheme, she showed herself to be an interpreter of fine musical feeling and poetic taste."

TUESDAY, NOVEMBER 28

MINERVA KOMENARSKI

Minerva Komenarski, contralto, gave a song recital in Aeolian Hall, on Tuesday evening, before a rather cold and undemonstrative audience. Her program was made up of

Italian, French, German, English and Jewish songs. It would be unfair to the young singer to judge her ability in full, because of a noticeable nervousness which materially interfered with her singing.

In commenting upon her work the New York Times said: "Her voice was at its best in the middle register and best suited to the less pretentious lieder." The Tribune states: "Minerva Komenarski, had, it seemed, a promising voice, but one that could profit from further training. It was a true contralto, but not particularly full or even in quality." The Herald commented: "The singer was hardly prepared for a public appearance. Her voice was, naturally, a good one, but with its scale not equalized and a very limited knowledge of style, she was unable to impart to her audience, in a satisfactory manner, the content of her various selections." The World: "Minerva Komenarski, contralto, essayed considerably more than her vocal talents justified." The New York American: "She is musically, has good style and reveals her vocal charms with taste and skill."

PHILHARMONIC ORCHESTRA: ARTHUR RUBINSTEIN

The Philharmonic Society gave a concert at the Metropolitan Opera House on Tuesday. The audience practically filled the large auditorium. There has been an effort on the part of the management of the Metropolitan to provide a suitable background for these orchestral concerts, but it must be said that the results of thought and labor are far from being artistic. The setting was one of the most extraordinary the writer has seen in some time. Certainly it detracted in looks though it answered its purpose in throwing the sound.

The concert was a thoroughly interesting one. The orchestra, under the direction of Josef Stransky, began with the Leonore overture, No. 3, and the last half of the program was given over to Tchaikowsky's symphony No. 5 in E minor, which was given a splendid interpretation both by director and musicians, and the audience was particularly enthusiastic. No doubt at least half preferred this symphony to some of the others by this composer.

The soloist for the occasion was Arthur Rubinstein, pianist, who played the fourth Beethoven concerto. He has exceptional technique, and after the rondo received enthusiastic applause.

The Herald commented as follows: "Mr. Rubinstein gave an excellent interpretation of Beethoven's concerto. It was not an inspired reading, but it was finely intelligent, flawless in technique, forcible, well modulated and rendered with such perfect finish and brilliance of tone that it called for high praise." The World: "Arthur Rubinstein is another possessor of the heaven-sent gift of directness, of saying the profound thing in the simplest way. His playing of the concerto was as articulate as speech itself, and as eloquent; a noble and beautiful performance." The Times: "Mr. Rubinstein was heard in Beethoven's concerto No. 4, op. 58, in G major, marked by a closing episode, rondo vivace, in which the player was warmly applauded, though the earlier, more reflective passages were, by the thoughtful, not less enjoyed. The Tribune: "Arthur Rubinstein played Beethoven's concerto in G; played it deftly, lucidly but without particular brilliancy or charm."

BERYL RUBINSTEIN

An audience of good size attended the piano recital of Beryl Rubinstein at Aeolian Hall on Tuesday afternoon. Mr. Rubinstein, who is well known in the metropolis, again demonstrated his ability as a pianist of high ideals. He aroused much enthusiasm for his sincerity, musicianship and finished art. His program was made up of the organ prelude and fugue in A minor (Bach-Liszt), Symphonie etudes (Schumann), Alborada del Gracioso (Ravel), Prelude in E flat minor (Rachmaninoff), Chopin's Nocturne in E and Ballade in F minor, as well as three Liszt numbers, comprising Vallee d'Obermann, Valse Oubliee and Mazeppa. It is needless to go into detail regarding his playing of each number. The Schumann Symphonie etudes, as played by Mr. Rubinstein, proved a delight, as did the Bach-Liszt prelude and fugue. He chose as encores two Chopin numbers, a walse and an etude.

The New York papers were unanimous in praising his fine performance. Deems Taylor, in the World, said: "This year the choice seems to have fallen upon Schumann's Symphonie Studies. They made their fifth appearance of the season yesterday afternoon at Aeolian Hall, where Beryl Rubinstein played them together with other things. If everyone played them as well, one would have small cause for complaint. . . . There was fine clarity in everything he did, so that his drawing was always clean and sharp." H. E. Krehbiel, in the Tribune, wrote: "In his opening number, the Liszt version of Bach's A minor organ prelude and fugue, he combined high speed with an ability to bring out each note with a crisp, rather staccato touch." The New York Herald: "He played, generally with a hard tone, a fondness for the damper pedal, but with a finely developed finger technique, artistic seriousness, clarity of style and repose of manner." The Times: "He has nervous force under his manner of reserve, an individuality tempered by deference to his composers." The American: "Young Beryl Rubinstein gave a remarkable demonstration of his virtuoso powers at the piano."

FRIEDA HEMPEL

Frieda Hempel's recital at Carnegie Hall on the evening of November 28 was one of the most satisfying manifestations of art that has been heard in New York for many a long day. To those who had the good fortune to be present it furnished a proof positive that the art of song is not dead, as so many adherents of the "good old days" seem to feel, but is gloriously and vividly alive. Miss Hempel is one of the supreme artists of song. In spite of her years at the Metropolitan she carries with her none of the false glitter that clings to the glamour of the opera house, but interprets songs as songs, interprets the classics with a dignity, a respect for the traditions, that must endear her to her public.

ELDORA STANFORD

Lyric Soprano

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and to every one of those artists who, today, are setting themselves up as champions and protectors of the best ideals of musical art in opposition to the carelessness and indifference, the sensationalism and the jazz spirit of the day.

To analyze Miss Hempel's program in detail would be not only useless but superfluous. She sang a recitative and an aria from Mozart's Titus, songs by Schubert, Brahms, Rubinstein, Winteritz, Bayly and Densmore, an aria from Gretry's Zémire et Azor, and a Gavot from Massenet's Manon. Her voice in its maturity is more exquisitely lovely than ever, and her manner utterly charming, dignified yet gracious, pleasing, magnetic. She was heartily received and encores were insisted upon. Accompaniments were played by Mr. Bos with his accustomed sympathetic facility.

Richard Aldrich, of the Times, expresses the general feeling when he says: "As long as Frieda Hempel continues to sing as she sings now and has sung, the lovers of the fine art of song may be comforted and reflect that that art has not yet entirely disappeared. The recital that she gave last evening in Carnegie Hall was a renewed assurance of this gratifying fact." Further on he commends her "uninterruptedly beautiful tone, clear and pure, managed with consummate skill, even legato, delicate and brilliant coloratura, judicious phrasing." The Herald says that "the art of a real singer must always give delight to those who know what real singing is. Miss Hempel's voice always was beautiful, but it was not always as opulent in color or as fully charged with expressive eloquence as now. It is a voice in the splendor of its maturity, backed by a richly endowed musical organization. Her beautiful tones flooded the auditorium."

GEORGE S. MADDEN

On Tuesday evening, at his recital, George S. Madden chose to offer quite a list of American compositions, with which he opened his program. In these he found variety aplenty, and they were all exquisite bits which are worthy of any program. There were eight composers represented, some of the numbers being old time favorites and some new. The list included A Road Song (J. E. Roberts), I Heard a Bird (David Proctor), A Night Thought and Dear Old Mother (Charles E. Ives), If You Knew (Maurice Lafarge), Man's Song (Nicholas Dauty), Heaven at the End of the Road (H. O. Osgood), Through the Meadow (E. A. MacDowell), My Old Kentucky Home and Swanee River (Stephen C. Foster). Heaven at the End of the Road (Down to Garryowen), by Osgood, is a beautiful selection and the audience was particularly pleased with it. Lafarge's If You Knew was another favorite, and the composer, being the assisting artist, had to share in the applause with Mr. Madden.

Mr. Madden's second group was called European Songs and Old Folk Songs. Under this heading, the American baritone again contributed a varied list—all sung in English—and again he captivated his hearers by the beauty of his voice, his excellent diction, and his impressive personality.

After the American group came a piano solo—Chopin's impromptu in F—which was splendidly interpreted by Mr. Lafarge. Throughout he showed his mastery of the keyboard, and the enthusiasm he aroused bespoke in no uncertain terms his popularity. At the end of the program he played again, this time the Valse Brillante in D by C. B. Lysberg, likewise beautifully given. His accompaniments were indeed a delight.

Regarding the recital the Herald said: "Mr. Madden's serviceable voice, intelligence, and, above all, his good diction, served to enable him to raise his performance above monotony and to give pleasure to his hearers." The American: "George S. Madden, a gifted American baritone—impressed by his dramatic ardor and faultless diction." The World: "George S. Madden, according to his custom, confined himself entirely to songs in English—the audience evidently enjoyed it."

ELENA EHLERS

At the Waldorf Astoria on Tuesday evening, November 28, Elena Ehlers, a young Cuban soprano, made her New York debut. Miss Ehlers has a voice of excellent quality, rich and of sympathetic timbre, which she uses with taste, and a charming personality adds to her singing. She has been well schooled and faces a bright future. Her numbers included the Vissi d'Arte, from Tosca; Solo por ti, a Cuban song by de Fuentes, and Love's in My Heart; Los ojos Negros (Spanish), by Alvarez, and Com'e bello, Donizetti, as well as La Partida, Alvarez. The Star (Rogers), Para ti (Roiz), and Ebben ne andro vally (Catalani). There were several encores.

Ursulina Saez Medina added to the pleasure of the evening with two groups of solos, while Theodore P. Carter furnished sympathetic accompaniments. Miss Ehlers is a pupil of Franco De Gregorio.

WEDNESDAY, NOVEMBER 29

LEONIDAS CORONIS

Leonidas Coronis, a young Greek baritone, made his New York debut in recital at Carnegie Hall on Wednesday evening. The audience, consisting almost entirely of countrymen and countrywomen of the singer, was unusually small, although demonstrative. Mr. Coronis, whose voice is one of pleasing quality, sang a program of operatic arias and three Greek songs. His audience showed appreciation particularly after the Greek numbers.

Wolfe Wolfinsch, violinist, who was the assisting artist, made a favorable impression with two Neapolitan dances by Scalero, as well as with the first movement of the Symphonie Espagnol by Lalo.

The New York Herald commented: "Mr. Coronis was especially happy in his choice of Greek songs, which he rendered with great sympathy and color. The audience applauded again and again until Mr. Coronis graciously responded with an encore. The Greek songs were: Mother and Son, by Samara, and You Whom I Love, by Xanthopoulos. Wolfe Wolfinsch, violinist, contributed no small share to the evening's enjoyment. His interpretation of Lalo's Symphonie Espagnol, first movement, was brilliantly played, and in the two Neapolitan dances by Rosario Scalero he showed the technic of an artist." The New York Tribune: "Mr. Coronis' voice was undoubtedly strong, but it had a thick quality of tone, which made his singing seem rather labored, while in general, his manner and performance

were those of the average Italian baritone. Wolfe Wolfinsch, violinist, gave a very respectable performance of two Neapolitan dances by Rosario Scalero and part of the Lalo Symphonie Espagnol."

ELSIE REIGN

At the Town Hall on Wednesday evening, Elsie Reign, contralto, made her recital debut before an enthusiastic audience. A program of French, German and English compositions was presented in which she displayed an exceptional voice, in which quality was combined with warmth in her artistic interpretations. With her clear diction the audience found it a delight to listen. She was warmly applauded and during the course of her program several encores were demanded.

Josef Adler, at the piano deserves much praise for his creditable work.

THURSDAY, NOVEMBER 30

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, Pierre Monteux conductor, began its annual New York series at Carnegie Hall on Thursday evening, November 30. Mr. Monteux—probably because he is French—started with the most long-winded and uninteresting of symphonies, the Fantastic of Berlioz. As a lesson in orchestration (especially considering the fact that it is now a century old) it is a masterpiece; as music, it is pretty near the zero mark. Mr. Monteux led with sympathy—he evidently likes the work—and his magnificent band played with that astonishing virtuosity which makes it the peer of any orchestra in the world and the superior of all but an inconsiderable number. After the intermission came R. Vaughan Williams' Fantasia on a Theme by Tallis, a fine piece of work. When Dr. Williams lends his musicianship to the transcription of somebody else's theme and harmonies, and the result is much better than when he works with his own. The playing of the strings can only be described as marvellously beautiful. There followed two sketches by the late Charles T. Griffes, Clouds and The White Peacock, originally part of his Roman Suite for piano. Had there been no Debussy, Griffes would never have written these pieces. They are—in the Debussy style—of rare beauty and they were beautifully played. Every time one hears a work of his, one regrets afresh his untimely death, which robbed America of one of its young composers of great promise. To end with there was a brilliant performance of Glazounoff's Stenka Razin, pleasing if not important.

On Saturday evening, at the same hall, the concert began with the fourth Brahms symphony. After the intermission there came the first performance in New York of Honneger's Horatio Triumphans. This, being clearly music to accompany a pantomime-ballet which shows the famous combat between the Horatians and Curiatians and the subsequent murder of his sister Camilla by Horace, should never be played without the stage action, for, heard by itself, its trivialities are too apparent. Honneger is one of the French "Groupe des Six" whose talents for self-exploitation are so far more apparent than those for music. Like all of them, he knows his orchestra technic. If this group had shown anything to inspire belief in its future, one would listen with patience to these early efforts in the hope of fruitful development; but they inspire one with nothing so much as a desire to rise and go away from there. The audience listened with patience, but there was the merest smattering of applause. (Bravo!) A performance of Strauss' Zarathustra that reflected credit both upon Mr. Monteux and his men ended the concert.

FRIDAY, DECEMBER 1

HAROLD MORRIS

An interesting program was presented by Harold Morris, pianist, at his Aeolian Hall recital Friday evening. Beginning with the unusual Grieg ballade, in the form of variations on a Norwegian melody, Mr. Morris gave a musicianly performance. Beethoven's Ecossaises, arranged by Busoni, and Chopin's B flat minor sonata followed. The third group consisted of a Chopin prelude and the Revolutionary etude, the popular Brahms waltz in A flat (which had to be repeated), a Gluck-Brahms gavotte and Debussy's exquisite Jardins sous la Pluie. The Debussy number especially seemed to suit Mr. Morris' style of playing; the picture was beautifully painted in tone colors. The fourth group consisted of Liszt's Liebestraum, Gnomensorgen and St. Francois de Paule marchant sur les flots. In the Liszt numbers there was opportunity to display the artist's versatility. A beautiful tone and regard for melody, velocity and lightness, technical skill, vigor, power and brilliancy were some of his many attributes revealed. Mr. Morris, who is known also as a composer, is a thorough, sincere musician. He plays with understanding and feeling, his technic being but a vehicle of expression. The hall was filled with an admiring audience, which called for encore after encore until the lights were put out. The last number on the program was enough to tax one's strength, but Mr. Morris

followed that with an admirable rendering of the Paganini-Liszt La Campanella. Other encores were Beethoven's Turkish March, the Chopin G flat major (Black Key) etude, a Schubert Moment Musical and a delightful scherzo, one of Mr. Morris' own compositions.

The Times said of this recital: "Mr. Morris played vigorously with alert enthusiasm and the house received him in like mood." The American remarked that "The program was conventional . . . but its performance made demands on every detail of the pianist's equipment. . . . Grieg's Ballade . . . was played with a considerable mastery of its unusual problems."

BILTMORE MORNING MUSICAL: CASE, ZANELLI, VIDAS, SOLOISTS

Anna Case, soprano; Renato Zanelli, baritone, both of the Metropolitan Opera Company, and Raoul Vidas, violinist, were the artists who appeared at the Biltmore Friday Morning Musical, December 1. As usual the audience was a good sized one that was generous in its applause during the program.

Miss Case, looking exceedingly lovely in black and gold, was in good voice and gave much pleasure with her singing of two groups of well chosen songs and the Mi Chiamano Mimi, from Bohème. One of her encores was the ever charming Lovely Celia. She was recalled many times proving that as a concert artist she is always sure of winning her hearers.

Mr. Zanelli opened the program, and, of the first group rendered, Pourquois by Tschaiakowsky, and O Primavera, by Tirindelli, were the most favored. His voice was lovely and mellow and he made a favorable impression upon his listeners. He had much success with the Largo al factotum, from the Barber of Seville.

Mr. Vidas is a violinist who never disappoints. He has a big, sweet tone and plays with skill and brilliancy. He, too, came in for his share of the morning's honors. The accompanists were Edouard Gendron, for Miss Case; Sol Alberti, for Mr. Zanelli, and Max Merson, for Mr. Vidas.

SATURDAY, DECEMBER 2

VICTOR WITTGENSTEIN

Victor Wittgenstein, well known in New York as a pianist of high attainments, gave a recital in Aeolian Hall on which occasion he not only upheld the excellent reputation previously made, but also materially enhanced his position in the musical life of the metropolis.

Mr. Wittgenstein's program was made up of five groups, containing works by Mendelssohn, Rameau, Gluck, Bach, Chopin, Scriabin, Liszt, Schumann and Schubert-Liszt. That his playing won the approval of the large audience was evident by the fact that all remained to the close and by the sincerity of its applause.

The New York World commented: "At Aeolian Hall, just to prove that the moderns are not all dull, Victor Wittgenstein played, as part of his piano recital, a group of Scriabin numbers which were 'worth going far to hear."

(Continued on page 41)

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ELIZABETH QUAILE

Assistant to HAROLD BAUER

225 West End Ave., New York

LAZAR S. SAMOILOFF POINTS WITH PRIDE TO THE SUCCESS OF HIS OPERA AND CONCERT ARTISTS

Many Professional Singers, from Italy, Mexico and South America, as Well as from All Parts of the United States, Seek His Guidance—His Are Artists, Not Pupils, He Says—"Proof of Pudding" Lies in the Production—Raisa, Rimini, Kremer, Escobar, Saroya, Glazé and Dubinsky Included in the Long List

"I have artists, not pupils, in my roster of students," said Lazar S. Samoiloff, in his handsome Carnegie Hall (New York) studio recently, where between lessons the



SONIA YERGIN

writer of this article saw him for some fifteen minutes. He may well be proud of this condition of affairs, for mighty few singing teachers can point to such celebrities as their "students." The probability is that students come to him, but they are soon turned into artists; just how, that is Samoiloff's secret! "Proof of the pudding" is before us in the statements which follow, starting with the fact that four of the Samoiloff artists sang in important New York concerts on the same day; this unusual thing occurred Sunday, November 4, when Rosa Raisa and Giacomo Rimini sang at the Century

Theater, Isa Kremer at Carnegie Hall, and Consuelo Escobar at De Witt Clinton High School.

Mr. Samoiloff spoke of his work and those who are studying with him as follows:

"There is a standard musical tone in every voice which is produced in the same way by every singer, but not all singers appearing on the stage know how to produce it; the limitation in the voice is apparent.

"I am sure there is an easy way to license good singing teachers. But first the good ones have to be picked out, not by their reputations, but by their knowledge. This fact does not make one a competent vocal instructor, any more than a nurse can take the place of a doctor.

"Among the many interesting pupils in my class there is Avo Bombarger, a young American tenor of great promise. We invited a well known composer and a music critic to hear him; they said that his was the best tenor material they had heard. I interested a well-to-do lady in him and she is helping him make good.

"I don't believe in talking about myself only; I want to tell you about a few pupils from Buffalo. One is Lorenzo Pace, a baritone with a fine voice, and a former pupil of Miss E. B. Raymond, who placed his voice very beautifully. Another one is Marie Stagg, a pupil of Meyer; both voices are very nice and were correctly developed. Of course, finishing work is necessary, but I want to give due credit to those teachers for their excellent work. All the credit does not belong to their New York teachers!

"I assist Rose Raisa in arranging her programs, and I also assist Isa Kremer; the latter was my pupil in Russia for two and a half years. I discovered her, was her first teacher, and now she again comes to me for lessons. It is an art to convince pupils that you can be their guide, when they earn more in one evening than the teacher in a month!

"Bianca Saroya heard Rosa Raisa, and telephoned me that she wanted to study with me. She was always busy on the stage, going from the Daughter of the Regiment to Rigoletto, from that to Boheme, then to Cavalleria Rusticana, without being sure what voice she possessed. She settled down to real work with me, and I can assuredly say she will be a surprise to many critics when she next appears in opera. With a fresh, youthful soprano voice, charming personality, and a Brunnhilde figure in her favor, Miss Saroya will ornament any stage.

"Maria Louisa Escobar, the famous Mexican soprano, who recently met with such tremendous success when she appeared with the San Carlo Opera Company, here and on tour, began to study with me more than a year ago. Shortly after beginning she had a most successful appearance as Aida at a special performance at the Metropolitan Opera House. She was so enthusiastic about her work with me, that, returning this season, she brought her sister, Con-

suelo Escobar, well known Mexican coloratura soprano, to study with me. She sang with Rosa Raisa and Titta Ruffo, in Mexico City, and two years ago sang during the Ravinia Park season. She was on tour with the San Carlo Opera Company in 1920, and in 1921 toured the Mexican Republic; she sang at De Witt Clinton High School November 4 with extraordinary success.

"Isabel Akimoff of Philadelphia (who, under her maiden name, Isabel Buchanan, is well known as a singer there) is studying with me, preparing for recitals. She is a leading personality in musical events in Philadelphia, having been soloist in some of the biggest churches there as well as appearing in many concerts, and is deservedly well beloved in musical circles.

"Gladys St. John, who is a protégée of the Bel Canto Musical Society, has a remarkably beautiful coloratura soprano voice. She made her operatic debut in Rigoletto with the Createore Opera Company, and was so successful that she was immediately engaged to appear in Traviata. Miss St. John has sung in many concerts in New York, and

GIGLI, SAMOILOFF, RAISA AND RIMINI

is scheduled for concerts this season in Buffalo, Detroit, and other cities, for which she has been engaged by a Buffalo manager.

"Gita Glazé, who was known as a mezzo soprano in Russia, where she appeared with leading opera companies, is now a lyric soprano, as she proved at her recital at Aeolian Hall, on November 18, when she most successfully made her American debut.

"Vladimir Dubinsky, baritone, formerly of the Petrograd Opera Company, is another remarkable artist studying with me. Helen Lubarsky, who studied with me six years, went to Europe and was there recommended to me by Italian artists; she has returned and is studying with me here.



LAZAR SAMOILOFF AND ISA KREMER

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Isabel Akimoff
and gives appearance
of the singing world
as a singer of songs
Isabel Akimoff

sing at his concerts. Of course, it is extremely difficult to give up time from teaching, when so many seek his services and he is so deeply interested in his studio work and in the achievements of his artists, but the temptation to appear was so great he could not refuse.

Added to this, he is the acting president and musical director of the American Music Optimists and Bel Canto Society. But for all that, he still finds time to indulge in such outdoor sports as tennis, golf, and horseback riding.

Raisa and Rimini have invited Mr. Samoiloff and his family to spend next summer in Italy with them at the villa which they recently bought. Mr. Samoiloff has accepted this invitation, and he will take a class of pupils to Italy with him. He was their vocal mentor last year, going to South America with them for the summer season.


In speaking of the very successful debut made by Angelo Minghetti, the critics remarked upon his "perfect voice placement" and other complimentary phrases.

When teachers from other cities come to New York, Mr. Samoiloff is always happy to have them present and give demonstration of his way of teaching. "A pupil who has studied previously with another teacher, is a harder pupil to teach than one who has not, but is more appreciative," he says.

With all the hustle and bustle of activity, Mr. Samoiloff is always the happy mannered, tactful, enthusiastic man of the world; there is never a hint of nervous worry, nor of the temperamental fickleness, let us call it, characterizing many singers and artists. So, with a broad smile, and a "Come again" from L. S. S., the writer left the sunny, bright studio, where so many eminent artists find the gradus ad parnassum!

In conclusion, however, it might be added that Mr. Samoiloff expressed his belief that it is not necessary to go to Italy to study. In fact there are many Italians who study here and are equally successful. As an example he cites the following letter which he received recently from Angelo Minghetti, and which speaks for itself:

GITA GLAZE



Hotel Alpin
Broadway at 34th St.
New York City

New York October 27
1922

My dear Teacher
and friend Mr. Samoiloff

After having taken a number of lessons from you in South America, while you were with the "Raisa and Rimini" as their vocal instructor, I found you to be the real trustworthy master of Bel Canto.

Accepting my engagement with the Chicago S. Company, I arranged my trip, so as to be able to stay with you at least a short time, to take some lessons with you here.

Now, before leaving for Chicago, I want to express to you my

great thanks and deep appreciation, for all you have done for my voice. In taking lessons from you, it is not the amount of lessons that counts. You give in one lesson more knowledge and a clearer understanding of the Bel Canto way of voice placement, and also in pleasing and repertoire, more than others in a long period of time.

Thanking you
Very sincerely
Angelo Minghetti



MARIA ESCOBAR

with such tremendous success when she appeared with the San Carlo Opera Company, here and on tour, began to study with me more than a year ago. Shortly after beginning she had a most successful appearance as Aida at a special performance at the Metropolitan Opera House. She was so enthusiastic about her work with me, that, returning this season, she brought her sister, Con-



MME. ANNA SCHOEN-RENE,
noted vocal teacher, who will hold master classes in New York until May 15, after which she will resume similar classes in Europe from June until October.

Haywood Studio Activities

Francis Griffith, tenor, gave a recital of songs in Albermarle, N. C., on October 20. Mr. Griffith is the soloist for the First Methodist Church, Salisbury, N. C. Margaret Summerhays, soprano, held a concert at the Salt Lake Theater, Salt Lake City, Utah, on October 25. Miss Summerhays was the soloist for a concert given at Provo, Utah, on October 27, by the University Orchestra. Marjorie Suiter, soprano, sang a group of songs for the Syracuse Alumni luncheon, New York City on November 4. Geneva Youngs, soprano, appeared at the Sunday afternoon concert at the Washington Irving High School on November 5, under the auspices of the City Board of Education. Mrs. F. H. Haywood, soprano, sang on November 8 at the Commodore Hotel for the Club of Life as a Fine Art. Edna Wilson, contralto, was the soloist for the special Armistice Day service at Bethel Temple, Montgomery, Ala. Following a program at Women's College on December 11, Miss Wilson will give several recitals throughout the State. J. Kennard Hamilton, tenor, gave a program at the Crawford Memorial Church, Bronxwood Park, New York, on November 11. Mrs. Josephine Holden, soprano, entertained the Elks' Club with a selection of songs at Montpelier, Vt., on November 22, and on December 25 she will give a special program for the Women's Club, Barre, Vt. E. A. Haesener, bass, will be the soloist in The Messiah at the Central Presbyterian Church, Erie, Pa., on December 17.

Berumen Concert Dates

Ernesto Berumen, pianist, has left New York for a short tour, beginning December 1, when he appeared in recital in Port Huron, Mich. Following this engagement he will give recitals in Bryan, Ohio; Coldwater, Mich.; Anderson and Kokomo, Ind., and Galion, Ohio, returning to New York about the middle of December, when he resumes teaching at the La Forge-Berumen Studios. On January 10 New Yorkers will hear Mr. Berumen again in recital at Aeolian Hall, and in February, he is scheduled to appear in Syracuse with Charles Carver, American basso, as assisting artist.

Nina Morgana Touring in Concert

Nina Morgana, soprano of the Metropolitan Opera Company, recently completed a tour of concerts in Louisiana and Texas. She returned to New York on November 27, and then began another tour in Ohio and Pennsylvania on December 1. Both tours have been arranged by the Affiliated Musical Bureaus of America. Miss Morgana is assisted by Kathryn Kerin, pianist, and John Corigliane, violinist. On January 29 she will resume her duties with the Metropolitan Opera Company.

W. Warren Shaw Pupils in Concert

Mrs. J. Humphrey Roberts, pupil of W. Warren Shaw, was one of the artists who made a successful appearance at the musicale held by the Wednesday Club of Harrisburg, Pa., on November 1, when the program was made up entirely of works by American composers. November 15 Mrs. Arthur H. Hull, another Shaw pupil, sang delightfully a group of songs by Scandinavian composers. This musicale also was under the auspices of the Wednesday Club.

Metropolis Club Resumes Concerts

The Metropolis Club of this city has decided to give one of its old time musicales—such as it formerly had before the war. The affair will consist of a great concert, supper and dance. For this occasion it has engaged the entire nineteenth floor of the Biltmore Hotel—including the Cascade Room, for the evening of December 23. The artists who are to appear are Beniamino Gigli, tenor of the Metropolitan Opera Company; John Charles Thomas, popular Amer-

ican baritone; Suzanne Keener, soprano of the Metropolitan Opera Company, and Lucille Orrell, cellist. A program of unusual interest will be rendered.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Jeritza, in Tosca, November 13

Herald Fifteenth Year Under Giulio Gatti-Casazza Begins Brilliantly. (Headline)
Evening Post The audience evidently enjoyed the deeply emotional, indeed thrilling, singing of the Vissi d'Arte.

Tribune There was no reversal, but an emphatic confirmation of the enthusiastic judgment expressed last season.

World In the second act she sang with all the beauty of tone and glorious freedom and power that she exhibited last year.

Journal The second act found her intense, superb.

Herald After the vigorous proceedings of the second act there were many recalls, much real applause and many "bravos."

American Vocally in excellent form, Jeritza sang the first act with a fine regard for the dictates of bel canto.

Times Mme. Jeritza's voice made the same impression as it did last season. A voice of power and dramatic expressiveness, susceptible of fine modulations and restraints.

World The peculiar magnetism, the personal force, the communicating fire that captivated a season ago, seemed absent. . . . The second curtain fell on as apathetic an audience as ever crammed the ornate walls of the Metropolitan auditorium. . . . Nor did things "pick up" in the last Act. . . . It was hardly a triumphant occasion.

Journal In the first act Mme. Jeritza's voice was disappointingly weak.

World There was the old time carelessness of the music, there were high tones that pierced and low tones that scarcely bridged the orchestra gulf, there was parlando that seemed merely puerile.

Journal Yesterday his [Mr. Moranzoni] moments of vigor alternated with stretches of drab dullness. The orchestra did little to enliven a musically mournful evening.

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Evening Globe Opera Season Opens With Apathetic House. (Headline)

Evening Globe The Vissi d'Arte, sung awkwardly on the floor, sounded mainly awkward.

Evening Globe One year's knowledge may become another year's doubt.

Globe The peculiar magnetism, the personal force, the communicating fire that captivated a season ago, seemed absent. . . . The second curtain fell on as apathetic an audience as ever crammed the ornate walls of the Metropolitan auditorium. . . . Nor did things "pick up" in the last Act. . . . It was hardly a triumphant occasion.

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Colin O'More on Tour

Colin O'More, now on his first concert tour after four years devoted almost entirely to the art of recording for Vocalion records, will return to Carnegie Hall for his second recital, on Friday evening, December 15.

Seldom has the first recital of a young artist elicited the interest and enthusiasm of the concert-going public as did that of Colin O'More in Carnegie Hall on October 25, the house being filled, and many being turned away. Seven encores were sung at the end of the program, almost the entire audience remaining until the lights were turned down.

Mr. O'More will give four Carnegie Hall recitals this season, leaving for Europe the first of May, for a series of concerts in England, Ireland and France. At the forthcoming concert, he will have the assistance of the noted Polish violinist, Schwarzenstein, recently arrived from Warsaw.

W. Spencer Jones Very Ill

W. Spencer Jones, of the managerial firm of Haensel and Jones, is in the Post Graduate Hospital, New York, with a complication of diseases. His condition is rather precarious.

Reception for Joseph Hollman

The Cercle Rochambeau gave a reception on Monday afternoon, December 4, in honor of Joseph Hollman, the cellist.

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Perfield Announcement

On Saturday afternoon, December 9, at three o'clock, at Magna Chordia Hall, a Perfield musicianship recital, emphasizing sight reading and singing, will be given by pupils and children. All interested are invited to attend.

In the evening of the same day Mrs. Perfield will talk on Musical Pedagogy, followed by an open forum at a meeting of the Bertha Feiring Tapper Club, at the Virgil School of Music, 510 West End avenue. On Friday evening, December 8, Mrs. Perfield will give a talk on Rhythm at the studio of Anne Briggs, 200 West Fifty-seventh street, after which Miss Briggs will speak on her vocal work.

Henry F. Seibert a Busy Organist

Recent engagements filled by Henry F. Seibert, organist and choirmaster of the Church of the Holy Trinity, New York, are as follows: November 20, Zion Lutheran Church, Harrisburg, Pa.; 21, Irving College, Mechanicsburg, Pa.; 22, St. John's Church, Steelton, Pa.; December 4, Calvary Church, Reading, Pa., and December 5, Emmanuel Church, Pottstown, Pa. December 12 he will play at the Church of the Holy Trinity, New York, and some time in January he will be heard at Trinity Episcopal Church, Pottsville, Pa.

Dilling at National Theater December 10

Mildred Dilling, harpist, and Martha Baird, pianist, will appear with Grace Christie at her Lyric-Dance Pantomime at the National Theater on Sunday, December 10.

ACROSS THE COUNTRY

(Continued from page 33)

whole-hearted encouragement of musical undertakings of all kinds. The semi-monthly meetings offer a course of study along lines of musical appreciation in the afternoon programs, and provide an opportunity to hear the best local talent in the evening recitals.

The October artist recital was given by Silvia S. Latz, contralto, of Tulsa, Okla., a guest of the club. Mrs. Latz possesses a voice of natural beauty and presented a program of modern songs which were enthusiastically received. She was accompanied by her sister, Ruth S. Greenfield, pianist.

Modern French Composers formed the subject of study for the afternoon program on November 1. An analysis of the program was read by Delphine Bindley and the piano numbers were given by Ruth Patton and Mary Watson, pupils of Eva L. Alden, talented young pianists whose playing was much enjoyed. Prudence Parrish and Gladys Gray added much to the success of the program by their artistic singing.

The other, perhaps even stronger, musical stimulus, because farther reaching, is the work of George Jacob who during the past three years has been the means of bringing to this city a number of excellent artists and musical organizations. To his reliable judgment and successful management is due the increased interest and enthusiasm which promises much for the future. As manager of the local Artists' Course and of the Grand Opera House, he is giving Terre Haute an opportunity to enjoy many excellent attractions.

This season's activities were opened by Mischa Elman on October 26, followed by Frances Alda on November 1. Both artists were enthusiastically received by capacity houses.

Mr. Jacob secured the Ukrainian National Chorus under Alexander Koshetz for a concert on November 13, this being its second appearance in Indiana, and an occasion that will remain one of the outstanding features of this season. The fine technique, color and artistic training of this unique body of singers made the afternoon one of pure delight. The program consisting of canticles, folk songs and modern Russian compositions, was given with an almost incredible perfection of tone-control and technical precision. Nadia Platinova, soprano, was the soloist, and her personal charm and artistic singing won a generous share of the applause. A. E. H.

Waterbury, Conn., November 23.—The new armory, with its seating capacity of 3,200 has been well tested with the first two concerts given in it. On November 1 John McCormack sang to a record breaking audience, every seat being filled and many standing at the rear of the room. On November 9 another large audience heard Rosa Ponselle in the first concert of the Prentzel subscription series. The acoustics of the hall were found to be satisfactory in both cases, although the building was not primarily designed for concert purposes.

The Waterbury Choral Club has started out on its season of work a little later than usual but with good prospects of a successful year. The chorus is rapidly approaching its full quota. The work chosen for this year is Handel's oratorio, Judas Maccabeus, which will be given some time in February, with special soloists and orchestra.

The first musical service of the year was given by the chorus choir of the First Congregational Church on November 19, when Maunders' Song of Thanksgiving was sung. The tenor soloist was George L. Burwell, now tenor soloist of the Church of the Holy Trinity, Brooklyn, who was a member of the First Church quartet last year. The other soloists were: Mrs. Richard F. Donovan, soprano; Mrs. Charles C. Foster, contralto; Alvin E. Gillett, baritone, under whose direction the work was given. The choir is now working on a Christmas carol service. O. W. N.

Waxahachie, Tex., November 20.—The Impresario company was in Waxahachie November 3, being the closing number of Music Week, which was featured by five programs. Sunday night, October 29, there were five simultaneous sacred concerts in five of the churches. Monday night, October 30, there was a concert by the faculty of Trinity University, a local school; Tuesday night, October 31, a concert by the Harris Choral Club and orchestra of a hundred people from Dallas; Thursday night, November 2, a recital by five Texas composers, performing their own compositions, and Friday night the opera.

The Impresario company made a distinct hit in Waxahachie,

some saying it was the best performance given here in twenty-five years; while others contended that it was the best that has ever been brought to the city. The consensus of opinion is that never were six musical artists more evenly balanced as to voice and ability than were the artists of this company. It was a delight to have had them here, and the hope is that they may return on future occasions. R.

Verdi Club Musicale and Anniversary Luncheon

The large attendance at the Verdi Club musicale and anniversary breakfast, Waldorf-Astoria Hotel, November 28, betokened the general interest in this unique club, Florence Foster Jenkins founder and president. Excellent artists supplied enjoyable music, all of it of highest class, both in selection and interpretation. They were: Anna Eldredge, Dorothy Olmstead, Lois Miller, Isabelle McEwan, sopranos; Lillian Kinsey, contralto; Ernest Davis, tenor (heard Sundays at the Old First Church, Dr. William C. Carl organist); the Novello Davies singers (Welsh), Mme. Novello Davies and A. Dell' Orefice at the piano. Incidental solos during the luncheon which followed were by Fanny Todd, soprano, and Salvatore Perciavale, pianist. Addresses were made by Clara Novello Davies, giving a synopsis of her trip to Wales, and of her Golden Jubilee there, which was opened by the Lord Mayor of Cardiff; Mrs. Frank Scardefield, charter member of the club, who recited a poem of praise and congratulation written by her for the Verdi Club; Marguerite Sylvia, Chevalier Luigi Costantino and other guests of honor.

Kathryn Maloney, who has just returned from Italy, gave an account of her visit to the Verdi home, and said that the people there were much interested in the work of the Verdi Club. A feature of the musicale was the presentation of a silver mug to Florence Ciccolini, the youngest member of the club, aged one year, who is the daughter of Mrs. Guido Ciccolini, fifth vice-president of the club, and who has been named for the president, Florence Foster Jenkins.

During the luncheon the president of the Manhattan Study Club, Edith R. Pearsons, made a graceful speech on behalf of her organization, congratulating the club upon its five years of successful accomplishment. She presented a handsome bouquet of roses to the president as a mark of appreciation from the Manhattan Study Club. A large and enthusiastic audience was present, both for the musicale and for the luncheon, which augured well for the next five years of life of the Verdi Club.

Catholics Turn Out in Philadelphia to Hear Jardon

On November 24 Dorothy Jardon appeared in Philadelphia with the San Carlo Opera Company in her interesting version of Carmen, again winning the favor of the public and the press. A feature of interest was the way in which the Catholics turned out to greet the young singer, many priests being noted in the large audience. Monsignor Whitaker was present and went back at the end of the opera to congratulate Miss Jardon on her beautiful voice and new interpretation of Carmen. The Catholic Standard and Times said about the appearance: "For Friday evening the Catholics of the city were much interested in the appearance of Dorothy Jardon, whom the foremost musical critics have pronounced the finest Carmen of the operatic stage. She appeared in Carmen. Winsome and pleasing personality, with a magnificent voice and charming appearance, Miss Jardon unites in herself the qualities of a great diva and artist with the ardor of a strong Catholic faith. She is known as a daily communicant and never hesitates to give her services in aid of any worthy charity. Her appearance in this city was the occasion of a number of box parties arranged by many of Miss Jardon's friends. Her influence for good on the stage is seen in the tributes to her from every supporting artist. Possessed of a voice of exquisite timbre and magnificent range, Miss Jardon represents an entirely American school. She received her training in America from American masters and delights to sing before American audiences."

Two Ross Songs Sung

Royal Dadmun, baritone, made his successful Los Angeles debut on November 1. In addition to his regular program he sang A Roundup Lullaby, by Gertrude Ross, and will continue to use it through the season. He will also introduce an eloquent song by Ross entitled Work. Almost every singer who takes to Gertrude Ross' music selects Dawn in the Desert, but Mr. Dadmun has departed from this usage by producing two other beautiful things from the pen of this sterling American composer.

Samaroff With Boston Symphony

A lucky combination of appearances fell to the lot of Olga Samaroff between November 19 and 29—seven concerts in eleven days. November 19 Mme. Samaroff ap-

peared in Philadelphia; 20, with Hans Kindler in Cleveland; 21, Oxford, Ohio; 24 and 25, with the St. Louis Orchestra, under Rudolph Ganz, and 28 and 29, Philadelphia.

Mme. Samaroff is having five appearances in six days, beginning at Pittsburgh on December 4, when she was heard in recital with Jacques Thibaud. After a recital in New Haven, Conn., on December 6, the pianist will make three consecutive appearances, with the Boston Symphony Orchestra, under Pierre Monteux—at Cambridge on December 7 and at Boston on December 8 and 9.

Huston Ray Scores Unusual Success

Huston Ray, the young pianist who is at present appearing on the Keith vaudeville circuit, scored a remarkable success at the B. F. Keith Theater in Lowell, Mass., during the week of November 20, not only in his appearances upon the week's bill but also in a special Saturday morning Forum concert at the Keith theater, where he was assisted by Philippe O. Berteron, violinist; Anna Roth Large, soprano, and the Duo-Art piano.

The Keith Forum series is a demonstration of the interest E. F. Albee, head of the Keith circuit, takes in cultivating appreciation for better music among vaudeville audiences. He has opened the auditoriums of the Keith theaters in all cities on Saturday morning of each week, for the purpose of giving concerts of the better class, engaging local artists as well as those who visit those cities. Admission is by invitation only, and in many cities they are a valuable addition to local musical activities, providing an additional auditorium which too often is lacking.

Mr. Ray's own performance was received with the highest praise by the Lowell press. The Courier-Citizen, in reviewing it, said: "An entirely acceptable number was contained in the program in the form of a miniature concert given by the young American pianist and composer, Huston Ray. He played a Paraphrase de Concert from Rigoletto in a masterly manner, illustrated and described by motion pictures. He displayed a well rounded and masterly technique, and his playing was colorful and sympathetic enough to be appealing even to an audience that is usually not responsive to classical music. To give a note of novelty to the concert, which the vaudeville audience seems to demand, he was assisted by an electric reproducing piano."

Mr. Ray has been a prominent figure in the development of the Keith Forum Concerts, having inaugurated the series in a number of eastern cities. In all cases they have drawn large audiences, and the experiment, for such it has been up to the present time, may now be definitely declared a success. It is perhaps one of the best indications of the hold which music of the better class is taking upon the people who constitute the ordinary vaudeville audience, and indicates that musical acts of the type which Mr. Ray presents, programs consisting entirely of classic numbers, are taking a more and more permanent part in the ordinary vaudeville bill.

Ivogun Coming Soon

Maria Ivogun, who was heard last winter for the first time, is returning again late this month for a limited tour in this country which will commence with a recital in Carnegie Hall, on Friday evening, January 5. The tour will extend to Kansas City, and includes recitals in Philadelphia, Boston, Chicago, Kansas City, St. Louis, Pittsburgh, New London, Ithaca, Indianapolis, Syracuse, Washington, Cleveland, etc., and also appearances with orchestra in New York City, Chicago, St. Louis, Minneapolis, St. Paul and Detroit. The tour will finish the middle of March.

Olive Marshall Engaged for Worcester

Olive Marshall, soprano, who scored so substantially last season as soloist with the New York Oratorio Society, has been engaged by the Worcester Oratorio Society for a performance of the Messiah in that city on December 28 next. Miss Marshall will sing the same oratorio the day previous to her Worcester appearance at Carnegie Hall, New York, with the New York Oratorio Society again.

Gigli to Sing at Evanston Festival

Beniamino Gigli has been engaged for the Evanston Festival, to sing on Wednesday evening, May 30. Besides singing several arias and songs in his regular repertory he will sing the tenor solo in Frederick Stock's A Psalmody Rhapsody. Mr. Stock will conduct the chorus and the orchestra on this occasion. This, on the closing night, will wind up what is expected to be one of the most elaborate festivals of its kind.

De Horvath on Three-Week Tour

Cecile de Horvath left Chicago on November 26 for a three-week concert tour of the East. Her trip includes many recitals before schools, colleges and clubs in Pennsylvania. One week will be spent in New York, where she will make records for the Welte-Mignon. The tour will be concluded with a recital in Boston on December 16, and although Mme. de Horvath was born in Boston this will be her first appearance in that city.

Programs for Hofmann Recital Available

Josef Hofmann will give three more New York recitals before the close of the season. All programs have been arranged for these recitals and copies may be procured at Carnegie Hall or from the Wolfsohn Musical Bureau. The dates are Saturday afternoon, January 13; Sunday afternoons February 4, and March 4.

Grand Opera Society to Give Tales of Hoffman

Zilpha Barnes Wood, founder and president of the Grand Opera Society of New York, announces that The Tales of Hoffman will be produced December 14 and 21, a number of additional engagements for the same opera to be filled after the holidays. The society is also studying Mignon.

May Korb to Sing at Dartmouth

One of the forthcoming recitals booked for May Korb is at Dartmouth College, Hanover, N. H. Annie Friedberg is arranging a Middle Western tour for Miss Korb in January.

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SOPRANO

NEW YORK RECITAL

Town Hall, Monday Evening, December 11

Mgt. HAENSEL & JONES

NEW YORK CONCERTS

(Continued from page 37)

Mr. Wittgenstein has simplicity and sincerity of manner, presenting nothing but quality—no tricks. He gives honest values in excellent technique and a touch that is little short of magical, and the large audience which gathered to hear him yesterday afternoon proved that this value is known and wanted." The New York Tribune: "Technical brilliance with considerable expressive capacity, but a marked inclination, sometimes excessive, toward storm and stress, marked the Aeolian Hall piano recital given by Victor Wittgenstein yesterday afternoon. . . . The pianist seemed at home in Scriabin, and brilliant rather than poetic in Chopin etudes, but he could produce expression in stormy numbers and add sparkle to cheerful ones, to the pleasure of a large audience." Grena Bennett in the New York American: "Victor Wittgenstein is a young poet-pianist, who has made a particular niche for himself in the local musical colony. . . . His performance was one that reflected good taste and musicianly skill. Though Wittgenstein's art may not be notable for dazzling brilliancy or virility, he makes no attempt at technical display or personal propaganda at the expense of the composers' intentions and ideas. He presented Mendelssohn's prelude and fugue in E minor with accurate touch and dramatic emphasis, revealing the obvious beauties and charm with rare art." The New York Herald: "Mr. Wittgenstein has improved much in delicacy and refinement of touch. With these qualities he possesses a vigor, power and resourcefulness which were well brought out by a carefully chosen program. Bach's overture was brilliant and sparkling, and Mr. Wittgenstein gave an intelligent and feeling interpretation of Chopin's sonata."

**PHILHARMONIC ORCHESTRA:
ALFRED CORTOT, SOLOIST**

At its regular Saturday evening concert at Carnegie Hall on December 2 the Philharmonic Orchestra began with the Leonore No. 3 of Beethoven and ended with the Tchaikovsky Pathétique symphony. In between came Alfred Cortot, who played the Schumann concerto. It was an electrifying performance, satisfactory from every standpoint. Mr. Cortot's fine art of piano playing has been still further refined, especially in the final movement did he scintillate with brilliance. The audience called him back with the heartiest applause no less than seven times and the orchestra gave him excellent support.

SUNDAY, DECEMBER 3

**NEW YORK SYMPHONY ORCHESTRA:
ERNEST SCHELLING, SOLOIST**

Aeolian Hall was filled to capacity to hear the New York Symphony Orchestra, under the direction of Walter Damrosch, last Sunday afternoon. The special feature was the playing of Ernest Schelling, as soloist of Paderewski's concerto in A minor, op. 18. The composer, with Mrs. Paderewski, occupied a box, and at the end of the number both soloist and Mr. Damrosch were given an ovation, and the audience stood and applauded Paderewski, who graciously acknowledged the applause. This concerto is rarely heard and it seemed strange because it contains all of the elements that go to create a masterpiece for the orchestra. The composition is one of the earliest of Paderewski's, and is filled with melody and splendid phrases and passages, both for the orchestra and the soloist. Many of the motifs have the atmosphere of Polish folk songs. These various melodic themes are worked into a climax which is brilliant and exceptionally effective. As a concerto this is a very difficult composition, but Mr. Schelling showed himself to be the artist, and he played with a superb skill. The orchestra, too, was particularly effective in the entire performance and made a lasting impression on the vast audience.

Mr. Damrosch opened the concert with the Mozart symphony in G minor, which had already been heard early this season. This was followed by three numbers from La Pisanella (Pizzetti), also on last week's program. This strange music is fascinating with its queer harmonies and dissonances. The Vivamente is unusually graceful. The concert closed with a spirited reading of the Tannhäuser overture.

The New York Times wrote: "Mr. Schelling's playing was of the most brilliant kind, that nevertheless did not let the poetic basis of the music escape him; a superb exposition of technical accomplishment directed solely toward the interpretation of the music, and not at all to the exploitation of the player." The Herald: "(he played) with fine sympathetic understanding and great brilliancy."

MINIATURE MUSICALE

Charles Drake's Miniature Musicale series at the Punch and Judy Theatre, designed to make good music interesting

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to children, offered a novel Marionette Concert Company as part of the program for the third concert on Sunday afternoon, December 3. This was the first New York appearance of these artist puppets who realistically presented piano solos and songs. Caryl Bensel, the soprano, conceived the idea of offering legitimate concert music to young folks in this thoroughly attractive form, and she and her co-artists disguised their identity under the names of Flora, Ann, Chu and Josef Marionette. Upon the raising of the miniature "asbestos" a drawing room is revealed, the door opens and a marionette artist walks on, followed by her accompanist, who takes his place at the tiny grand piano. The established customs of the recital hall are perfectly represented by the marionettes—they bow following the applause of the audience, bow to each other, etc. Of course, behind the scenes are the real artists who play and sing. This form of entertainment has its appeal to old and young alike, although it is especially designed for children. Preceding each song or piano solo appropriate remarks were made to make the number easily understood by the youngsters. It seemed a pity that the Punch and Judy Theater was not filled to capacity, but the smallness of the audience may have been due to the inclement weather.

Preceding the Marionette Concert numbers, the program offered two groups of effective songs by Mary Craig-Pigueron. This young soprano of the South delighted her young hearers with the very interesting personal anecdotes she told preceding each one of her songs whether they were about mothers, mummies, fairies, cats, or what not. Miss Craig-Pigueron is a charming artist and without doubt has the faculty of interesting children—not to mention grown-ups! Alice Nichols was an efficient accompanist.

In reviewing The Marionette Concert Company's part in the program the critic of the Tribune stated that "It was an effective illusion." The American declared that the Marionette Company was heard in a charming list at the Punch and Judy Theater."

JACQUES THIBAUD

Thibaud is as musicianly as ever. His return to the New York stage December 3 was greeted by a large audience that showed its enthusiasm by demanding encore after encore until, at the end, five had been played, and even then the audience left the hall with evident reluctance. The program was a taxing one. It opened with a quaint revival of a sonata by the seventeenth century century composer, Francesco Veracini, arranged by Salmond. Following this were the Bruch concerto in G minor and a fantasia by Georges Hue. And at the end was a group of shorter pieces: The Hymn to the Sun, from Coq d'Or, arranged by Kreisler; a Wieniawski Saltarella and a Grandioso Spanish Dance, both arranged by Thibaud, and Wieniawski's Polonaise in A major.

Thibaud's tone is as lovely as it was two years ago, a little lovelier perhaps. His style has matured a little, if that were possible. At all events, there was a rare sort of perfection in his playing, and especially in those matters which arise from musicianship—phrasing, dynamics, interpretation.

The press was unanimous in its approval of the Frenchman's offerings and gave him his due. The Times said he "brought to local ken once more his singular combination of delicacy and dignity, finesse and breadth of style." The World spoke of his "rich fullness of tone" and noted that "in the Hymn to the Sun the melody seemed actually breathed through the three octaves of Kreisler's transcription." The Tribune added: "his fine playing was no surprise . . . his tone is as fine-grained and silky as ever, his bowing as sure and incisive and his phrases as delicately etched." The American said that "there was a vital warmth in his tone, the spontaneous eloquence of a nature essentially musical. There was vigor as well as breadth in his bowing and a throbbing verve in his rhythm that set the blood in commotion."

He was accompanied by Charles Hart.

MARGUERITA SYLVA

Marguerita Sylva gave her annual "at home" recital at the Broadhurst Theater on Sunday afternoon, December 3. Mme. Sylva calls her recitals unique, and they are unique. They are also thoroughly informal. Mme. Sylva takes her audience into her confidence, telling it about the songs which she sings in foreign tongues and also gives it any other information of interest which occurs to her in the course of the recital. Mme. Sylva looked charming, at first in a smart gown of blue velvet with a wainscot of gold, and later with an exquisite Spanish costume. She sang songs in French, German and Spanish, ending with an English group. The list included works by Monteverdi, Gluck, Fauré, Lord Berners, Pfitzner, Wolf, and three interesting songs by a Spanish composer named Osma, which were accompanied by recordings made by the composer himself and played on the Duo-Art.

No other singer gets closer to her audience than does Mme. Sylva in these recitals. There is an instant response to everything she sings. Incidentally it may be mentioned that, when it comes to the interpretation of songs, she has few superiors. Gesture—even acting, within the limits of the platform—is as important with her as the singing itself. Corinne Wolerson rendered valuable assistance at the piano.

There was an audience that nearly filled the theater and was exceedingly responsive. And what a pleasure it was to have a warm colored stage setting for a background instead of the usual bare and ugly wall of some concert hall!

GALLI-CURCI

Galli-Curci made her last appearance in concert in New York at the Hippodrome on Sunday evening, December 3, before resuming her operatic work at the Metropolitan. Needless to say, a rousing welcome was given the popular song bird by the capacity audience and the hundreds of people who were seated on the stage. She was in particularly fine voice and her program was especially enjoyed because it contained several of the arias which have become so well associated with her name. In reviewing the recital for the Herald, the critic of that paper stated that the applause was always warm and there were demands for additional numbers. According to the American, she sang with her usual charm and assurance. The World declared that Galli-Curci sang song after song, and many encores, after her usual manner, offering as a special feature the aria which originally won Manhattan for her, the Shadow Song from Dinorah, together with Juliet's Waltz Song. The critic of the Times stated that "The prima donna was



NADIA REISENBERG,

a young pianist of unusual ability, has been engaged to make her first public appearance on December 17 at the Century Theater at the concert of the City Symphony Orchestra. Miss Reisenberg, who is only seventeen years old, has studied at the Petrograd Conservatory of Music, but for the past year, since her arrival in this country, she has studied with Alexander Lambert, who predicts for his talented pupil a brilliant future. Miss Reisenberg has played at Mr. Lambert's house for Paderewski, Hofmann, Rachmaninoff, and many other notable musicians all of whom were impressed with her musical gifts and pianistic ability. (Photo by Mishkin)

in capital voice and spirits. . . . Eight Camp Fire Girls in a stage box rose to the singer each time she passed, and during intermission went on the stage to give her official greeting as a member of their order, with a message on birch bark and a bouquet." As usual Manuel Berenguer was the assisting flutist and Homer Samuels played the piano accompaniments.

**CITY SYMPHONY ORCHESTRA:
MARY MELLISH, SOLOIST**

On Sunday afternoon, December 3, Mary Mellish, soprano of the Metropolitan Opera Company, was the soloist with the City Symphony Orchestra at the Century Theater. A large audience received the young singer with enthusiasm and made her respond to numerous encores after her two contributions to the program—Deux le Jour, from Louise (Charpentier) and the Jewel Song from Gounod's Faust—and a final encore, which came in the always effective The Pipes of Pan. Miss Mellish was in fine voice and sang the first number with a tonal sweetness that found full appreciation, while her success was no less in the Faust selection. She sings with much style and telling effect, her voice ringing out clearly and pleasantly. Her top tones were especially well produced. All in all she made a splendid impression and the audience liked her. It is good to have at last an orchestra that is within the pocket-book reach of everybody and to hear a young American singer as its soloist. May the good work continue successfully!

The orchestra and conductor, Dirk Foch, also met with the audience's favor. The numbers—Nutcracker Suite, Tchaikovsky; entr'acte from The Jewels of the Madonna, Wolf-Ferrari; overture from Strauss' Die Fledermaus; Marche Militaire, Schubert; andante cantabile, from string quartet, No. 1, op. 11, Tchaikovsky, and Weber's Invitation to the Dance—were finely rendered, the orchestra showing a marked improvement over its former appearances. There is no reason why the series should not prove a successfully permanent one.

IDIS LAZAR

The Salon Musicale presented Idis Lazar, pianist, assisted by Manuel Carvalho, baritone, in an interesting program at the Carnegie Chamber Music Hall on Sunday afternoon, December 3. Miss Lazar made a favorable impression in her playing of Grieg's folk life, op. 19; the Beethoven sonata, op. 81 and Les Adieux-L'Absence, Le Retour, and

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a second group comprising Irish Tune from County Derry (Grainger), Seguidilla (Albeniz), the Donhanyi rhapsodie in F minor, and the Liszt tarantella (Venezia e Napoli). Technically she is well equipped and plays with color and brilliancy. She had the warm response of her listeners. Carvalho also made an impression upon the audience with his singing of the prologue from Leoncavallo's Pagliacci.

RACHMANINOFF

On Sunday afternoon Carnegie Hall was packed to the doors with an audience that responded frequently and freely to the playing of this famous Russian pianist, whose program follows: Improvisation, op. 31 (N. Medtner); Rondo Brilliant (Weber); Polonaise, Nocturne, Valse, Sonata, op. 35 (Chopin); Melodie, Serenade (Rachmaninoff); La Jongleuse (Moszkowski); Etude, A flat major (Liszt); Beautiful Blue Danube (Strauss-Schulz-Evler).

Top Tones for Tenors

It has often been said that nothing is needed to make an orator but absolute conviction of the truth of what he has to say. However that may be, it is certainly true that no man speaks so convincingly as he who is convinced, and especially if he is convinced that he has something of supreme importance to say. Under those circumstances you will be told a story with a punch and a force of argument that no stock jobber could possibly simulate. The whole manner of the man takes on a new tone, a dignity, a tranquillity, that is born of the stabilizing effect of knowing a thing and knowing it right.

This was just the impression that was received by a representative of the MUSICAL COURIER the other day when he called upon Frederic Freemantel, not for an interview in the ordinary sense of the word, but to look over his method of mastering high notes. Mr. Freemantel has something to tell, and he tells it without any mystifying technical terms, in plain language, words of one syllable. He also demonstrates on himself just exactly what he means.

There is no boasting about it, no stirring and startling accounts of what he has done for Mr. X or Mrs. Y or Miss Z, but an account, rather, of how he himself came upon this secret—or, at least, he presumes it is a secret, for it was certainly a secret to him after years of study. He was bothered, he said, by that fatal absence of high notes. Opportunities that might have been offered were closed to him because he could make good in spite of the excellence of the rest of his voice.

And he is not the only one. There are hundreds, perhaps thousands, of others in similar plight. And to those Mr. Freemantel wants to give his secret. He realized, so he says, the moment he hit upon it, the possible value of it to himself and others. He gave up his work and devoted his entire time to the development of the new method. He acknowledges himself that he stumbled upon it quite by accident. And, having done so, he made a thorough scientific study of it. He trained himself, abandoned his old methods and adopted the new, with the result that he actually has acquired the high range. (And it may not be out of place to say that is no longer young, which makes this achievement all the more remarkable.)

To the writer he showed the whole thing. That is to say, he gave an actual physical demonstration of the way he used formerly to try for the upper notes and fail, and the way he now takes them with perfect ease. "But," he said, "please do not say anything about the muscular part of it, the physical part of it. If you do, singers will try it on themselves and get nowhere—do themselves an injury. It takes time and it takes showing to accomplish any real results. And it takes the sacrifice of two or three months at least from professional work, because during the period of change one can neither sing the one way nor the other. Old methods must be definitely abandoned, and new methods definitely adopted."

Not only for tenors, but for all voices—baritones, contraltos, sopranos—is this plan effective. Mr. Freemantel has tried it out and proved it. He spent some years upon the study of it, not teaching at all during that time. He was unwilling, he said, to experiment on his pupils. Only after he had succeeded in overcoming the difficulties of the high notes in his own voice did he venture to try the plan on others, and then, at first, with the pupils' full recognition and consent to the experiment.

And, as has already been said, there is nothing so convincing as a man who is convinced, except, perhaps, the man who is a living example of the truth of his own theories. And Mr. Freemantel is that. He can actually talk to you, speak whole sentences, full voice, on the high A or B flat, and do it with apparent ease. He can sing all of the favorite difficult high passages from the stock tenor arias with any variety of dynamic nuance from the softest to the loudest, with gradual crescendos and decrescendos on any note.

If his method can do that sort of thing, it is worth while. Isn't it? F. P.

New York Again to Hear Marianne Vota

The numerous admirers of Marianne Vota in New York are looking forward with great pleasure to the recital which she will give here some time during the season. Mme. Vota possesses a remarkably pure contralto voice of brilliant and soulful quality and her expressive renditions of the music of French, Italian, German and English composers has been praised highly in the many countries

in which she has sung. This young French singer of the Opera Comique of Paris is a great favorite abroad in light opera, and in this country she has won a name for herself in Little Boy Blue, The Lilac Domino and Robin Hood.



Photo by C. Floyd Coleman

MARIANNE VOTA,

French contralto, one of the many artist pupils of Albano Seismit-Doda, as she looks when she appears in Robin Hood.

Mme. Vota is studying with the well known maestro, Albano Seismit-Doda, to whom the contralto attributes all of the success she has achieved.

WOLFSOHN AND JUDSON ORGANIZATIONS COMBINE

(Continued from page 5)

this country. We expect, through the arrangement, to be able to render a better service than ever to Wolfsohn and to Music League artists—and to local managers as well, whose interests are ever our own. And we shall see to it that every new artists and attraction which comes under our management, and every new local manager client secured by the Judson Management and the Associated Musical Bureaus, secures like consideration."

Arthur Judson, speaking for himself and his partners, Mrs. Adele G. Yarnall and Milton Diamond, and also for the Associated Musical Bureaus of America, said: "It is most gratifying to have effected the foregoing arrangement, and the participation in those ways explained, of the Wolfsohn Musical Bureau and the Music League of America, insures the objects affecting the welfare of artists, local managers and the concert business in general."

The contract is for a period of ten years, with a renewal option for a similar period. The operation of the contract begins with the season of 1923-1924. The offices of the Wolfsohn Musical Bureau and the Music League of America are to be consolidated with those of Concert Management Arthur Judson in the Fisk Building, at Broadway and Fifty-seventh street, New York City.

Keener for Mozart Society

Suzanne Keener, soprano of the Metropolitan Opera Company, scored a decided success at a recent Sunday night concert, being compelled to respond to nine recalls, although a program note declared emphatically that no encores would be permitted. Among her engagements recently booked is an appearance with the New York Mozart Society, Mrs. Noble McConnell president, on April 7.

Salvi and Morini for Bagby Musicales

A. M. Bagby has engaged Alberto Salvi, harpist, for his Morning Musicales at the Waldorf-Astoria on December 18, and Erika Morini, violinist, for his musicale, December 28.

Canadian Engagement for Reviere

Berta Reviere is scheduled to appear as soloist at the Toronto Woman's Musical Club today, December 7.

Muzio Makes Chicago Opera Debut Tonight

Claudia Muzio will make her debut with the Chicago Opera tonight, December 7, in Aida.

CHICAGO NOTES

(Weekly Chicago letter on page 44)

CHICAGO MUSICAL COLLEGE

Helen Paulsen, student of the College, gave a program at the Central Y. M. C. A., November 17. Roberta Moore has been engaged as teacher of dramatic art at St. Malachy Convent, Chicago and another student—Eva O'Brien—is teaching dramatic art at Our Lady Help of Christians Convent, Chicago. Thelma Edelbrook, student of Leon Sametini; Vivien Brewster, student of the cello department and Inez Dringgold, student of the piano department, played at the open meeting of the Holy Name Society, November 13, and at Cuyler Methodist Church, November 14. Olga Gates, vocal students, sang the principal soprano solos of two benefit performances in Evanston, November 15-16, and she gave a recital in the Windermere Hotel, November 19; Miss Gates also appeared in The Secret of Suzanne at the Western Soeducational Club of Chicago, November 21. The Chicago Musical College gave a concert by students of the piano, violin and vocal departments in Steinway Hall Friday evening.

KNUPFER STUDIO

Vocal students of the Knupfer Studios have recently appeared in public as follows: Marjorie Pollack, pupil of Marie E. Dreier of the faculty, at the last entertainment of the Little Wanderers Association at its home, 2116 West Chicago Avenue, and at the Speedway Hospital for the benefit of the soldiers; Esther Parker, pupil of Zerline Muhlmann, of the faculty, at the last concert of the Erholung at the Lincoln Club.

Dorothy Denham Eichenlaub, pianist, of the faculty, has been reengaged as soloist for the Arché Club Musicale to be given in February; Florence White Rush, soprano, pupil of the Knupfer Studios, sang a group of songs at the Kenrose Women's Club, Roseland, Ill., November 15.

THE GUNN SCHOOL

Recently at the Chicago Lake Shore Drive recital hall, Marie Meyer, Mrs. Rossetter Cole, Dagmar Anderson Herem, and Albert Goldberg, of the faculty of the Gunn School, presented an unusual program. Mme. Meyer, who was the Mary Magdalene in the 1910 Passion Play of Oberammergau, read Longfellow's Robert of Sicily with incidental music by Rossetter Cole, giving it an effective interpretation. Mrs. Herem and Mr. Goldberg presented a few numbers for two pianos by Bach-Bauer, Scarlatti and Moszkowski demonstrating an excellent ensemble especially in the difficult Bach number.

The Gunn School announces the addition to the faculty of Augusta Meeker, who brings with her to the school a large following of vocal students. Mrs. Meeker has been prominent in musical, social and political circles. Many of the younger professionals of the city have coached with her in the past.

Glenn Dillard Gunn, president of the Gunn School of Music has accepted the post of the musical editor for the Herald and Examiner for the duration of the opera season. His reviews are creating widespread interest.

Mme. Swanstrom Young, of the dramatic department of the Gunn School, has prepared a series of Sunday evening services which are being presented in churches and parish houses. The dramatic comprises an interpretive reading of Van Dyke's The Other Wise Man, which is illustrated with vocal selections sung by Stuart Barker assisted by W. Ward Wright, accompanist. A group of ladies from the Illinois Women's Athletic Club have registered for work in the dramatic department of the Gunn School and will give a series of plays on ten evenings during the season. The first began Monday evening, November 27.

COLUMBIA SCHOOL OF MUSIC

The Glen Ellyn Women's Club heard Marion Capps of the Columbia School vocal faculty in recital, December 5. Miss Capps is assistant to Louise St. John Westervelt. Also on the program was Geraldine Rhoads, one of Miss Westervelt's artist pupils.

At Walter Spry's piano recital to be given at the Playhouse December 17, he will include in one group a new piano piece of his own composition recently published by Summy, entitled Petit Carnival. The piece was inspired by watching the children at a fancy dress ball during a summer visit to Wicketonsing, Mich.

SUMMY PUBLICATIONS USED

The North Shore Baptist Church recently used one of George S. Schuler's effective anthems with great success. Other anthems this choir will use in the near future are O Mother Dear Jerusalem, by Philo A. Otis, and We'll go on and Serve the Lord, by Stewart. These numbers are all from the Clayton F. Summy Company's catalogue.

FREDERIK FREDERIKSEN BUSY

Frederik Frederiksen, violinist, played at a musicale in Evanston (Ill.) on Friday, November 24, and will appear in recital in Madison (Wis.) in December. J. C.

Louis Vierne in Want

Louis Vierne, organist of Notre Dame Cathedral, Paris, is in dire want, so dispatches say. Lynwood Farnam, 40 West 20th street, will receive contributions.

Persson Fills Many Eastern Dates

Frederic Persson, the accompanist and coach, has been filling many Eastern dates with Eva Gauthier.



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HECTOR PANIZZA'S CAREER A VERY INTERESTING ONE

Chicago Opera Conductor Widely Known Abroad Both as
Composer and Conductor Before Taking Up His
New Duties in the Windy City

Desirous to learn for the readers of the MUSICAL COURIER a little more concerning the previous undertakings of Hector Panizza, who is making such a sensation in Chicago as one of the principal conductors of the Civic Opera Company, a representative of this paper called to see him and had at the same time the pleasure of meeting his charming wife in their apartment in one of Chicago's downtown hotels. Having introduced himself, the reporter stated that, instead of asking Maestro Panizza silly questions, such as how he enjoyed America and Chicago in particular, he would ask him for a short biography, which is here appended and which is published in lieu of an interview.

Born of an artistic family—his father a violoncellist, his aunt a celebrated singer, and his uncle a pianist—Hector Panizza's musical training was begun when he was but an infant. Buenos Aires had the distinction of being the city of his birth, although his parents were Italian. At the age of six, he made his first appearance in public as a pianist-composer, playing on the piano his first songs. His first teacher was his father, but when twelve years old he went to Italy and entered the Conservatory of Milan, where he finished his studies. At his final examination his theatrical work in one act, *Il Fidanzo Del Mare*, was performed; later the same opera was given in different theaters with great success. The publishing house of Ricordi requested him to compose an opera in three acts on the artistic trilogy of Luigi Illica, entitled *Medio Evo Latino*, and this opera was presented for the first time in Genoa. Later on it was produced under the direction of Arturo Toscanini in Buenos Aires. The opera was a triumph for the young composer. At the asking of the government of the Republic of Argentina, Maestro Panizza wrote an opera on a national story *Aurora*, to celebrate the opening of the Theater Colon in Buenos Aires, the opera being conducted by the composer himself and both meeting with great success at the hands of the Argentines.

While writing operas, Panizza began his career as a conductor and in that capacity he made his debut at the Canstanz Theater in Rome. From then on he has been called upon to direct at the most important theaters not only in Italy and South America but also throughout Europe. For ten seasons he was at Covent Garden in London, and was director at the Paris Opera Comique and Theater des Champs Elysees, Royal of Madrid and all the big opera houses in Italy. After the war he was called, with Maestro Toscanini, to reopen La Scala, which had been closed during the European conflict, and he inaugurated a memorable season with *Parsifal*. Maestro Panizza was reengaged for this winter at La Scala and he was beginning the rehearsals of *Lohengrin* when he received a call from the Civic Opera Company of Chicago.

Such great faith have the best known composers of the day had in him that he has conducted many first presentations of their operas and this not only in the theater, but also in the symphonic field. Among Panizza's compositions, besides the two operas already mentioned, is a trio, a quartet, a sonata for piano and cello, and three cycles of songs on the poetry of Paul Verlaine. Two years ago, at the competition of Bologna, his work—*Themes with Variations* for large orchestra—won the first prize. At the present time the house of Ricordi is publishing two new symphonic works *Notturmi*, and a tone poem: *The King of the Forest*. Maestro Panizza is known also in Europe as a symphonic conductor, having conducted concerts in San Remo, Turin and Milan.

Having extracted with difficulty the above information from both Mr. Panizza and his wife and having asked them many questions which in their modesty they refrained from answering, the reporter left the charming couple wondering at the speed with which an interview can be written in America, as all the above notes were taken down in exactly eight minutes—the duration of our visit. R. D.

Critics of Buffalo Approve of May Peterson

One of the most successful features of Buffalo's Music Week in early October was the appearance there of May Peterson, an account of whose singing appeared in the MUSICAL COURIER a week or so ago. The appended are excerpts of some of the criticisms:

"May Peterson was the bright particular star of the evening. With her lovely, crystalline voice, her winning, wholesome personality, her refined interpretative art, and her flawless diction, she took the audience by storm, and after her second group she was only permitted to depart when she had sung three extra numbers. . . . Another virtue rare among concert artists is the beautiful speaking diction with which Miss Peterson announces her songs and offers a word of explanation concerning them. She is a singer of rare gifts and attainments, whose work shows serious purpose and fine mentality, as well as the natural endowment of voice."—Buffalo Express, October 3, 1922.

"Miss Peterson sang songs to a local audience for the first time last night, and, versatile artist that she is, her work as an interpreter of the lyric was a keen delight. . . . Miss Peterson's voice is of pure and lovely quality, this natural gift being enhanced by an admirable vocal method. She is keenly sensitive to every interpretive demand and her English diction is music itself."—Buffalo News.

"Russian Day" at National Opera Club

With Heifetz, Koschetz, Brounoff and other distinguished Russian-American guests present, Katharine Evans von Klenner, following greetings and calling attention to the December 14 affair when *Mona Lisa* will be the operalog; to December 28, evening, when an operatic act is to be given by members the Choral (under Leila Troland Gardner, singing), duly introduced Jean Paurel, pianist, who played a piano solo brilliantly; Samuel Krevizky, a lad who gave a Russian peasant dance, including hops, whirls, and gyrations of amazing character; Vera Smirnoff, contralto, with a big deep voice, singing folk songs and Gypsy songs in costume, and Joseph Lukin, baritone, with a large voice, who sang Russian operatic airs and the Toreador song, receiving loud applause. Samuel Seenor, mandolinist, played

with fine effect, sweet tone, growing to a climax later, and was much applauded. The benefit entertainment of December 7, consisting of a musical program, and cards, was especially mentioned, the men being expected in large numbers. Dancing followed, and it led off with Leila Troland Gardner's grand Dancing March, Francis Wright Clinton being chairman for the evening, with Mrs. Joseph Gutman on the reception committee as chairman.

Vladimir Graffman Busy Teaching

Vladimir Graffman, the Russian violinist, is devoting much of his time this season to teaching at his New York studios on West Ninety-fifth street, this being necessitated by the large number of students wishing to be under his



VLADIMIR GRAFFMAN

instruction. He is a preparatory teacher to Leopold Auer, with whom he studied for five years at the Petrograd Imperial Conservatory of Music. Before coming to America Mr. Graffman won a name for himself as a virtuoso and also as professor of violin playing at the Russian Conservatory in Omsk. Since his arrival in San Francisco in

1920 he has made many successful appearances with orchestra and in recital, having to his credit a large number of favorable press notices. After an appearance in Minneapolis the Tribune of that city stated: "He has an exceptionally developed technic, wonderfully beautiful tone, an attractive stage presence and a highly intelligent musical sensibility." Following an appearance in New York the critic of the Times declared that Mr. Graffman is a well equipped artist.

On November 7 Mr. Graffman played with much success at the Lexington Opera House in New York, and three days later he appeared in Acolian Hall at a recital under the auspices of the Duo-Art and the Evening Mail. November 23 he was heard at Cooper Union.

Fique Choral Breakfast

Carl Fiqué and Katharine Noack Fiqué, on November 25, launched the Fiqué Choral, a chorus of women singers of Brooklyn, at a breakfast at Hotel Bossert. Nearly 200 members and guests sat down to the tables, with the following honor guests: Henriette Strauss, Edyth Totten, Mr. and Mrs. Herbert L. Carpenter, Mr. and Mrs. Cromwell Child, Russell Fanning, Edwin Franko Goldman, Hon. Franklin Taylor and F. W. Riesberg, the last named representing the MUSICAL COURIER. Following hearty personal greetings by the Fiqués, after the breakfast, Mrs. Fiqué, "the youngest president," welcomed the guests, the Choral singing a welcome, conducted by Mr. Fiqué. There followed presentation to Mrs. Fiqué of a beautifully mounted gavel with inscription, which she accepted with a few graceful remarks. Mr. Riesberg related some incidents connecting his musical life with the Fiqués, beginning with the Leipsic Conservatorium days, and of his near-connection with Brooklyn, where he had paid taxes. Letters of regret and good wishes for the newly formed Choral were read from Mrs. H. F. Strauss, Baroness Von Klenner (Mrs. Fiqué's vocal teacher), and others. Mr. Goldman duly acknowledged the warm reception from the breakfasters, and then there invited the Choral to sing at one of the Columbia University summer concerts next season, to occur at Central Park in 1923. Thoughts of Long Ago, composed by Judge Taylor, was sung, and another composer of parts who was present was Elizabeth G. Black, composer of *March Victorious*. Mrs. Owen Kildare, radiant in her splendid collection of medals (she is probably the most hemedaled club woman of America), also said a few words.

Gigli Guest of Honor at Lambs' Gambol

A week ago Sunday night the Lambs' Club held its Gambol, at which Gigli was the guest of honor. An extraordinary ovation was given him. Mr. Brown, the Shepherd of the club, in his talk to those present, said: "The night Caruso was our honored guest was one that will never be forgotten. It is indeed sad that we no longer have him with us, but we are more than fortunate in being able to welcome tonight, Beniamino Gigli, the leading tenor of today. This is also a night we will always remember." Then, to the great delight of all, Gigli sang several numbers. It was indeed a memorable event.

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Chicago's American Grand Opera Company Again States Its Aims—Flonzaley Quartet Arouses Much Enthusiasm—Marie Sidenius Zendt Gives Interesting Program—Praise Galore for Emma Calvé—Paul Reimers and Albert Spalding at Kinsolving Musicales—Civic Orchestra Delights—Ella Kolar's Recital—Notes

Chicago, December 2.—Only three concerts of importance took place on Sunday afternoon—the Flonzaley Quartet, at the Blackstone Theater, under the management of Rachel Bussey Kinsolving; Marie Sidenius Zendt, in a song recital at the Playhouse, under the direction of F. Wight Neumann, and the Civic Orchestra at Orchestra Hall.

THE FLONZALEY QUARTET.

The Flonzaley Quartet appears here so often that by stating it played its program (which consisted of the Schubert quartet in A minor, Beethoven's in E minor, op. 59, No. 2, and Frank Bridge's The Londonderry Air, an Irish melody) in its usual artistic fashion, will suffice to demonstrate the intelligence of the audience in awarding its playing with vociferous plaudits. The Flonzaley Quartet is an international organization, but Chicago considers it also a local institution, and the more often the four artists that compose the quartet appear here the greater will be the enjoyment of those who appreciate music of the highest form performed by four unexcelled players.

MARIE SIDENIUS ZENDT.

Among the Chicago singers who are doing big things must always be mentioned Marie Sidenius Zendt, who, annually gives a song recital that counts among the important events in the musical season. Mrs. Zendt is a serious student, a fine artist—one always desirous to improve, to keep and strengthen her hold on her public, one who works assiduously and who never will be content to rest on her laurels, and who will climb slowly but surely the ladder of success. Her program was again diversified and chosen with the desire of pleasing old tastes, and also to show the singer's complete vocal equipment. The writer would have been happy to have heard the first part of the program—which consisted of songs by Bach, Bishop, Grieg, Schumann, Brahms and Strauss—but other duties made this impossible, and it was only on her two last groups—consisting of songs by Debussy, Fourdrain, Bemberg, Arthur Olaf Anderson, Rudolph Ganz, Louis Victor Saar, MacDowell and Hageman

—that this review is based. The talented singer, that Mrs. Zendt is, knows how to use her organ, and though it sounded tight in the upper region, it was so well used in the other registers as to give entire satisfaction. Then, each song was beautifully rendered with fine enunciation, correct phrasing and several with great tonal beauty. Mrs. Zendt is a big asset to musical Chicago. She is perseverant, studious, and her efforts are so well appreciated that a practically sold-out house was on hand.

That wizard among accompanists, Edgar Nelson, was at the piano. What a pity that the vice-president of the Bush Conservatory is so busy at the school that too seldom will he consent to play accompaniments for world renowned artists who seek his services. Lately he had to turn down an offer to be the accredited accompanist for Mary Garden, giving for his reason his many occupations in Chicago, where, not only does he teach at the Bush Conservatory, play in public many times throughout the season and also conduct several choral societies, but also plays the organ, which he manipulates as well as he plays the piano. His accompaniments are exquisite and deserve a special article, which, at the first opportunity will appear in this department.

EMMA CALVE.

Forty years before the public, Emma Calvé, in the sixtieth year of her life, is practically as young vocally as when she made her debut at the Theatre De La Monnaie in Brussels, September 23, 1882, as was demonstrated at her recital which took place on Monday evening at Orchestra Hall. The Chicago critics unanimously sang her praises, emphasizing the fact that her voice is today one of the greatest in the world and advising the Chicago Civic Opera management to engage her for two or three appearances in Carmen, a request that this writer takes pleasure in seconding. Although Mme. Calvé's figure may not be as slim as it was when she sang at the Metropolitan, the younger generation would be happy to hear her in a role she has made famous the world over and in which she was incomparable. Her very taxing program was admirably sung, with an incredible freshness of voice, nobility of tone (too exaggerated, perhaps, were her low chest notes) and a refinement such as we are not accustomed to hear nowadays. There still are great singers, but those of yesterday are still the greatest today. Think of those three—Schumann Heink, Louise Homer and Emma Calvé, all queens of the operatic stage—they still demonstrate to the younger generation what beautiful singing and schooling means. They sing today as they were taught many years ago, they built on solid foundation, and the result is that today Mme. Calvé sings as true to pitch as the most exact pitch-pipe. To allow enthusiasm to run away with one may seem puerile to the phlegmatic music lover, but when an artist such as Calvé carries you off your feet with her art you feel as though you never can say enough in appreciation of an evening of complete enjoyment.

AMERICAN GRAND OPERA COMPANY'S AIMS.

This office is in receipt of the following letter from Gilbert Wilson, general director of the American Grand Opera Company, which is self-explanatory:

To the Musical Courier:

I want to thank you for your splendid constructive criticism of the American Grand Opera Company movement.

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I am glad, indeed, that you have recognized the true spirit of the entire affair.

The American Grand Opera Company is not so much a company as it is an idea, and ever since I began my operatic career I have fostered this idea that some day we would have American Opera in the same way that other countries have their opera, and that is my fondest hope.

Please do not class me with those who are opposed to foreign operas and opera sung in the language in which they were written. We have wonderfully inspired patterns given to us by our brothers across the sea and we have thousands of people here who should have opera in the language that they understand and enjoy most.

Therefore the spirit of the American Grand Opera Company is entirely constructive and is in existence to encourage the American composer and give to the American singers a chance to test their talents on the operatic stage under the guiding hands of their own countrymen and singing the language they understand.

We represent no school; we welcome all singers without any prejudice or ulterior motive.

I have an important announcement to make to you, and it is that I have engaged Arthur Dunham as principal conductor and our cause is to be congratulated upon this valuable addition, for Mr. Dunham stands the best that America has produced as a thoroughly schooled and capable musician. We confidently look forward to success under his very capable leadership.

Arthur Nevin has given me the rights to produce his Daughter of the Forest, and it is now being prepared for production and will be given in the near future.

Will you kindly impart to your readers that we welcome the submission of all American operas for production and that we also welcome singers from any school, and that it requires no money nor influence, but merely talent.

We are going forward with malice toward none but with love for our country and her art; our hope is in God and in this spirit we are confident of ultimate success.

Yours very sincerely,

(Signed) GILBERT WILSON.

General director, American Grand Opera Company.

KINSOLVING MUSICAL MORNING.

Dividing the second Kinsolving Musical Morning at the Blackstone, November 27, Paul Reimers, tenor, and Albert Spalding, violinist, presented a very enjoyable program. Not before heard here, Mr. Reimers made a splendid impression by his excellent singing and won a host of admirers. Although possessed of a tenor of light yet lovely quality, Mr. Reimers knows how to use it and devotes himself to the lighter numbers in the song literature and interprets them admirably. Wise, indeed, is the artist who knows the limitations of his vocal resources and chooses only such numbers as are within his reach and puts into them the best that is in him. He gave much pleasure in his rendition of two groups of songs and won hearty approval. Albert Spalding, an old favorite here, returned after an absence of two seasons, scoring heavily through the sheer beauty of his violin playing. Since last heard here, Mr. Spalding has added to his admirable qualifications, which shows the conscientious artist that he is, always anxious to make further strides in his art. He was well liked and justly so.

STATUE OF BOLM AT ART INSTITUTE.

A small bronze statue at the Art Institute that has attracted much attention is one of Adolph Bolm and Ruth Page from a scene depicting Schumann's Carnival. The statue is by Derujinsky, the Russian sculptor, who has made a series of statues of Mr. Bolm, whom he has found to be an excellent and inspiring subject.

MARIE ZENDT'S DECEMBER DATES.

Marie Sidenius Zendt, who gave a song recital at the Playhouse on Sunday, will sing in Duluth, December 9; at

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Minneapolis, December 12, and St. Peter (Minn.), December 14.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

In Louise St. John Westervelt's studio at the Columbia School, Saturday afternoon, November 25, two students from her class—Winnifrid Erickson, soprano, and Emilie Teander, contralto—presented a program. Miss Erickson showed the excellent training received under this splendid vocal teacher in songs by Durante, Rachmaninoff, Gaul, Curran, DeLange and Buzzi-Peccia. Likewise Mrs. Teander proved a great credit to her mentor by her rendition of numbers by Dunn, Guion, Procter, Homer and Clokey.

Elizabeth Houston, contralto, another Westervelt pupil, has been engaged to sing The Messiah at Carthage (Ill.), December 13. Ivine Shields, soprano, also emanating from this well known studio, has just been engaged as choir director and solo soprano at the Mandell Methodist Episcopal Church.

MRS. RICHARDS, OF DULUTH, A VISITOR.

Mrs. George S. Richards, the impresaria of Duluth (Minn.), paid us a visit this week while passing through Chicago. Mrs. Richards gives Duluth an all-star musical course yearly.

MME. ARENDT'S PUPIL IN DEMAND.

LeRoy Hamp, artist pupil and assistant teacher to Elsie Harthan Arendt, of the voice department of the Sherwood Music School, has been engaged as tenor soloist at the First Presbyterian Church of Oak Park (Ill.). This position, until recently, was held by Arthur Kraft, known throughout the country, who is now making his home in New York.

CIVIC ORCHESTRA'S PROGRAM.

It is always a delight to listen to the Civic Orchestra, but not so satisfying unless you can hear its entire program. This writer was unable to hear but half of the numbers rendered at the Orchestra Hall, Sunday afternoon, November 26. It is satisfying to note the marked improvement these young artists are registering with each succeeding appearance. A full house greeted them, expressing pronounced enthusiasm throughout.

Louise Harrison Slade, contralto, was the soloist.

SECOND OF SOLLITT CONCERT SERIES CHANGED.

Ivan Steschenko, Russian basso of the Chicago Civic Opera, and Hans Hess, cellist, will give the program of the second recital in Edna Richolson Sollitt's series at Kimball Hall, December 12. Leon Benditzky will be at the piano.

CHICAGO COLLEGE OF MUSIC CONCERT.

The recital in which the Chicago College of Music presented students of its preparatory department, Sunday evening, November 26, at Lyon & Healy Hall, was a great credit to this institution so well headed by Esther Harris Dua. Those taking part included Mayme Miller, Lillian Freeman, Rose Gold, Frieda Ackerman, Stella Vogel, Mildred Waldman, Harriet Mason, Jeanette Simon, Sam Ralphing, Dorothy Herman and Bertha Pritikin, pianists; Joseph Bernard, Julia Schneider and Marion Feiger, violinists, and Jeanette Braginsky and Leonard Shure, vocalists.

ELLA KOLAR'S RECITAL.

Ella Kolar, dramatic soprano, who counts many friends and admirers in and around Chicago, made her debut in a song recital at Orchestra Hall on Wednesday evening, November 29, under the management of Aurelio Fabiani of the Cosmopolitan Opera Company. Miss Kolar has a voice of wide dimension, beautiful in all registers, and which has been especially well trained. She was ably supported at the piano by that wizard of accompanists, Edgar Nelson. Miss Kolar's program was well built, comprising operatic arias, American and Bohemian songs, all receiving the full approbation of the audience. After her second group the recitalist was tendered, over the footlights, so many floral tributes that the stage of Orchestra Hall resembled a florist's show window. On the same program Richard Czerwonky, violinist, appeared, and he proved himself as fine a composer as a violinist, playing his own Romance, Memoirs, Barcarolle and Waltz, four little gems and very happy additions to violin literature, which no doubt will be inscribed on many programs of other violinists.

CHICAGO MUSICAL COLLEGE PRESENTS STUDENTS.

The second concert given by young artists of the Chicago Musical College was presented on Friday evening, December 1, at Orchestra Hall. Hortense Youngwirth, student of Louis Victor Saar, played with fine taste the Weber-Ganz Perpetual Motion. She was followed by Marie Herron, student of Rose Lutiger Gannon, who revealed a well trained voice in To a Water Lily, by Grieg. Handel's Care Selve and Frank LaForge's Song of the Open. Seymour Friedman, violinist, pupil of Leon Sametini, gave a good account of himself in the first movement of Wieniawski's D minor concerto. Anne Leonard was heard in Hageman's Happiness and Charity and Rihm's Joy. Virginia Wilson, student of Edward Collins, played with fine understanding the Chopin polonaise in A flat major. Marshall Sosson of Chicago played the Scenes de la Czardas, by Hubay, in such a manner that the young violinist was recalled five times to the platform to bow acknowledgments. Juanita Wray, student of Burton Thatcher, sang with feeling, I Hold Her Hands, by Russell and Sans-Souci's Where Blossoms Grow. Joe Harding, a young but already secure violinist, showed the result of the training he has received from his teacher, Leon Sametini, in his playing of the Lalo Andante from the Symphonie Espagnole and Moszkowski's Guitarre. Antoinette Smythe Ganes was one of the bright lights of the evening, singing her three selections in artistic fashion. Mabel Wrede Hunter, student of Maurice Aronson, though apparently quite nervous, played the Arensky Etude in F sharp major and Rachmaninoff's Humoresque in a most creditable way. Catherine Wade Smith was on the program to play on the violin the Mendelssohn-Achorn, On Wings of Song and Wieniawski's Polonaise Brillante. Zelma Smithpeter, a soprano, was to have sung two songs, but due to a sudden indisposition her place on the program was left vacant and Lloyd Brown, artist pupil from the class of Edward Collins, concluded the program with a spirited reading of the Liszt Legend, St. Francis Walking on the Waves. As a matter of record it may be added that Orchestra Hall was packed from pit to dome and

that every student was a credit to himself as well as to the school in which they are being taught.

JUNIOR STUDENTS OF MARY WOOD CHASE SCHOOL HEARD.

The Mary Wood Chase School of Musical Arts presented pupils from its junior department in recital at the Fine Arts Recital Hall, Saturday afternoon, November 25. Some thirty-one pupils played a varied program, reflecting the splendid training received at that prominent institution. Winnifred Johnson, Jane Gruneberg, Marian Bent, Frances Mary Berry, Lillian Cobb, Joy MacMahon, Adelbert McKenzie, Helenita Colbert, Rosalind Cooney, Janis Van Cleef, Mary Sager, Jo Day, Louise Hickox, Frances Grote, Lois Tripp, Lorena Rice, Winnifred Hafner, Jane Redman, Helen Saunders, Dorothy Batty, Louise Day, Margaret Hauber, Suzanne Kern, Katherine Hunter, Elizabeth Dunn, Janet Watson, Lawrence Johnson, Norma Kissick, Dorris Bennett, Marion Knoblauch and Geraldine Handley were those participating.

MAHLER SYMPHONY AND ARTHUR RUBINSTEIN ON ORCHESTRA'S PROGRAM.

The highlights of this week's Chicago Symphony Orchestra program were the beautiful renditions given the Mahler seventh symphony and Arthur Rubinstein's playing as soloist. As yet Mahler's symphonies are not popular with the public and perhaps a bit too heavy for the majority of music lovers, but if they always were to receive as beautiful readings as Conductor Stock gave the seventh at this week's concert it would not be long before their popularity would be on the increase. Not slow to appreciate the splendid performance of the orchestra the auditors were most enthusiastic and applauded the symphony heartily. The only other orchestral number was the Beethoven Leonore overture, with which the program was opened. It, too, received a stirring reading and made the listeners happy. In the hands of Arthur Rubinstein (who replaced Benno Moiseiwitsch, indisposed, the Tchaikowsky B flat minor concerto received an illuminating rendition. The abandon and ease with which he tosses off intricacies at a high rate of speed are qualities for which Rubinstein is known, and he has established a reputation for himself for this technical skill. He was loudly applauded and responded to an encore. This is the second time this season that the "no encore" rule, which has always heretofore been irrevocable, has been broken, as when Levitzki appeared as soloist he, too, played extras.

CHICAGO MUSICAL COLLEGE NOTES.

As the Chicago Musical College gave its Young Artists' Concert Friday in Orchestra Hall the weekly Friday evening concert in the recital hall, Steinway Hall, was not given. The Steinway Hall concerts will be resumed December 8.

Gilbert Ross, formerly student of Leon Sametini, gave a second recital in Bechstein Saal, Berlin, November 13. Efrain Garcia, cellist student, played three groups of solos at the Hotel Windermere on Sunday. Kathleen Ryan has been engaged to sing at concerts at Orchestra Hall and Medinah Temple; she is a student of Ross Lutiger Gannon. Teresa Huenig, also studying with Mrs. Gannon, broadcast last week for the radio concerts. Marie Herron is also broadcasting for radio concerts.

Students of the vocal department are active in the world of music. George Planck has been engaged as tenor soloist at Grace Episcopal Church, Oak Park. Marion Balch has been engaged as soloist at Our Lady of the Lake, and George Gunn as soloist at McVicker's Theater.

COLUMBIA SCHOOL NOTES.

Clare Osborne Reed, director of Columbia School, gave a studio tea Saturday afternoon, December 2. Arthur Oglesbee talked to the students and guests, using for his subject Lines of Modern Melody, which he made interesting with musical illustrations.

Arthur Oglesbee, lecturer and pianist, will give the first of his lectures on the correlated arts before the entire school, Tuesday, December 12, at 3.30. Mr. Oglesbee was in France all summer gathering new material, both pictorially and musically, upon which to base this new series of lectures, which are such an interesting and worthwhile feature of the Columbia School curriculum. The lecture will be illustrated by stereopticon views.

The newly announced Players' Classes, under Alfred Wallenstein, principal cellist of the Chicago Symphony Orchestra, have attracted much interest.

BOLM SCHOOL OF THE DANCE.

It has been decided to postpone the formal opening of the Bolm School which had been scheduled for Sunday afternoon, December 10, until the arrival of Miss Heaton, who is coming on from New York early in January to supervise the work of the Dalcroze classes. Lucy Duncan Hall is the resident teacher now in charge of that department.

The elaborate program of special dance features at the Trianon, December 5, was Adolph Bolm's chief activity during this week, in addition to the opera ballet. At the Trianon ball John Alden Carpenter's Krazy Kat had its first production in Chicago.

The ballet is now busily rehearsing the difficult dances for Boito's Mephistopheles, which is to be one of the novelties of the opera season.

JEANNETTE COX.

Recent Appearances of Annie Louise David

On November 17, Annie Louise David, harpist, and Lora May Lamport, soprano, were heard at the Ebell Club, Los Angeles, Cal. The Examiner, in commenting upon the concert, said: "One of the most interesting concerts of the season was given last night. . . . Miss David is a harpist of ability. This instrument, with its monotonous tone, requires a player whose technic and artistry are far above the average, and the artist captivated her audience from the start."

On November 23, under the local management of M. August Rowley, Miss David and Mary Jordan, the contralto, appeared in a joint concert at San Antonio, Tex., with Walter Dunham at the piano.

Victoria Boshko Soloist With Philharmonic

Victoria Boshko will appear as soloist with the New York Philharmonic Orchestra on December 16, playing the Emperor Concerto, No. 5, of Beethoven.

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MINNEAPOLIS SYMPHONY OFFERS FINE PROGRAMS

Verbrugghen Work Played on Fifth "Pop" Program—
Apollo Club's Initial Concert—Thursday
Musicales Presents Artists

Minneapolis, Minn., November 27.—An excellent performance of Mozart's Jupiter symphony was given by the Minneapolis Symphony Orchestra in its fourth concert, November 17, under Henri Verbrugghen. The program opened with a brilliant and colorful performance of Berlioz' Roman Carnival overture and closed with a stirring presentation of Wagner's Tannhäuser overture. The soloist was Albert Spalding, who played in a musicianly and finished manner Lalo's Symphonie Espagnole. Most enthusiastically received by the audience, he had to add several encores.

VERBRUGGHEN WORK ON FIFTH "POP" PROGRAM

On Sunday afternoon, November 19, the Minneapolis Symphony Orchestra gave its fifth popular concert. A massive performance of Wagner's prelude to Die Meistersinger opened proceedings. It was finely played and earned for Mr. Verbrugghen and his men a well deserved ovation. In great contrast to it was the next number, Howells' Puck's Minuet. This charming novelty, scored only for small orchestra, and even that without bassoons, oboes, or any brass, but with the addition of bass clarinet, piano, triangle, and tambourine, gives the idea of little Puck looking around for something mischievous to do. It pleased the audience greatly. Preludes to the first and third act of Lohengrin were capably done, and the program was brought to a close with a Fantasia on British sea songs. This number, consisting of nine of the most popular British marine melodies, was composed by Mr. Verbrugghen in honor of Lord Jellicoe, admiral of the British fleet, when, in 1919, they paid an official visit of inspection to Australia and New Zealand. It had its first performance at a State concert in Sydney, Australia, where the admiral and his officers and crew, numbering over 800 men, were present. It aroused great enthusiasm, as it also did on Sunday afternoon, when it had its first performance in this country. The soloist was Meta Ashwin Birnbach, who possesses a large and pleasing soprano voice, easily filling the auditorium. She sang the Ave Maria from Bruch's, The Cross of Fire, and the soprano aria from In a Persian Garden. She acquitted herself of her task in fine shape and had to respond to several encores.

APOLLO CLUB'S INITIAL CONCERT

On November 23 Minneapolis' largest and most popular organization of men's voices gave its initial concert. Director H. S. Woodruff had his aggregation of about ninety singers well in hand and the club did some excellent work in a program of miscellaneous numbers. The soloist was Merle Alcock, who has a beautiful contralto voice and a charming appearance. She received excellent support from her accompanist, Edgar Nelson. John J. Beck was the efficient piano accompanist for the club, while Carl A. Jensen presided at the organ.

THE THURSDAY MUSICALES PRESENTS ARTISTS

An unusually fine program was presented by the Thursday Musicales, November 23, in the State Theater. Florence Austin, well known violinist, opened the program with a fine rendition of Vivaldi's Chaconne and Tartini-Leonard's variations on a gavotte by Corelli. Four smaller pieces, including Musin's Valse de Concert, were charmingly played. She closed the program with Vieuxtemps Ballade and Polonaise. Miss Austin's large and beautiful tone, artistic phrasing, and ample technic sufficient to cope with all difficulties, were at all times in evidence. She was finely seconded by Marion Austin Dunn, who played her accompaniments. The other contributors to the program were Adelaide Pierce, who sang two groups of songs for contralto, and Eulalie Chenevert, who contributed a group of three organ numbers. Lucille Franklin Murphy was the accompanist. G. S.

Lillian Sherwood-Newkirk Pupils in Fine Concert

On Wednesday evening, November 22, at the South Norwalk (Conn.) M. E. Church, an excellent song recital was given by the pupils of Lillian Sherwood-Newkirk, assisted by the Elsa Fischer String Quartet of New York. According to one of the local papers, "Mrs. Newkirk has produced many beautiful singers, both in our midst and abroad, but no program that she had hitherto given has been more delightful, either in the quality of the music, or the splendid voices. Mrs. Newkirk is conceded to be one of the best voice teachers

in the country, her singers being especially marked for lovely tone, color and extremely finished interpretations." Alice Godillot, Isabelle Bibbins, Adele Cranford and Ruth Bowman, who is but eighteen years old, did especially fine singing. Others coming in for their share of the evening's honors were: Clare Belden, Leslie Frazier, Alice Crotty, Mary Spencer, Grace Munson, Alice Gott, Ruth Dimond, Adele Craufurd, Ada Snavely, and Harry Oliver Hirt, who furnished sympathetic accompaniments.

The large audience gave the singer a warm reception. Parts of program will be repeated at the Hotel Plaza, New York, later in the season.

Talented Daughter of Alabama Governor a Singer of Superior Merit

It is said that Mr. Juilliard, a former director of the Metropolitan Opera Company, mentioned in his will as his reason for leaving an estate valued at nearly twenty millions of dollars for the development of music in these United States, that in his opinion music was the biggest factor for good in the world.

The opinion of one who had the tact, courage and ability to amass so huge a fortune, must be respected and taken into consideration. Whether Mr. Juilliard's ideas on this



MRS. JAMES F. ALSTON

subject are correct or not, the daughter of the newly elected Governor of Alabama shares them, and intends doing her part in spreading this influence for good throughout her State, through the medium of her beautiful voice.

Mrs. James F. Alston is a true daughter of the South, and has something more than voice to offer, for she is an artist of culture, refinement and personal attractiveness. All her life a student of music, being drawn only by the beautiful and elevating, she spent many seasons, as a young girl, in New York with the best singing masters.

Last summer, she was one of the class of students at Raymond, Maine, taught by Joseph Regneas, the eminent New York vocal instructor, whose studio here is a center of musical activities of the great metropolis.

During her two months' stay in Maine, her voice and art showed such marked improvement that she was prompted to write: "My mother and husband are so happy over the results of my work with you this summer! They notice a big change in my voice, and I am hoping to study with you this winter in New York. I feel that you are the only teacher I ever had, and now I'm on the right path to gain the musical knowledge I have always craved. Accept my warmest thanks, and know that one of the most loyal friends you have lives 'way down South in Dixie.'"

Mrs. Alston will devote much of her time and art, appearing in Birmingham and other cities in Alabama, in private and public music, during the winter and spring, and hopes to leave for Maine, with her two young sons, at the end of June, to resume her work with Mr. Regneas.

Col. Brandon may well take pride in his daughter's accomplishments, which, combined with her charming personality, will add much to the attractiveness of the social functions of the executive mansion. R. S.

Granberry Students Doing Fine Work

The 1922-23 season is proving to be a most successful one at the Granberry Piano School, both in Carnegie Hall and in the Pouch Mansion, Brooklyn. The students are appearing in recital frequently and the work done is of a very high standard. Charlotte Rado and Kenneth MacIntyre, artist pupils of Dr. N. J. Elsenheimer at the Granberry Piano School, presented an interesting program at Chamber Music Hall, Carnegie Hall, and well deserved the praise meted out to them. On the evening of November 17 Grace Castagnetta, also a pupil of Dr. Elsenheimer, was

heard in a program of piano music by Bach, Beethoven, Mozart, Haydn, Chopin-Liszt, MacDowell and other composers.

Mme. De Cisneros Reads Paper for Jamaica Musical Society

The Musical Society of Jamaica, N. Y., held its American Day on November 22, at the Masonic Temple. The program in charge of Mrs. J. H. Rogers was well rendered and proved most enjoyable. It included a paper on the lives and works of Mrs. H. H. A. Beach and Horatio Parker, written by Mrs. C. K. Belden, a charter member of the organization, and read by Mrs. C. E. Burtis, also a charter member. Mrs. Jameson rendered a Scotch melody, illustrating the piano compositions of Mrs. Beach.

Mildred McLean sang Mrs. Beach's Ecstasy, accompanied by Mrs. Jameson and with violin obligato by Helen Godfrey. Mrs. Wolfhaus, pianist, substituted for Mrs. F. R. Smith with an etude, Mendelssohn, and a Brahms rhapsodie. Ethel Duchterloney, contralto, presented Dawn in the Desert (Ross) and Would God I Were the Tender Apple Blossom (Fischer).

A violin arrangement of Deep River was played by Miss Godfrey, and the musical program closed with two numbers by a ladies' quartet, consisting of Mesdames McLean, Rogers, Arroll and Duchterloney. The numbers were The Bluebell (Beach) and One Summer Day (Beach).

Mrs. Rogers then introduced the guest of honor, Eleonora De Cisneros, who gave to the club her paper on Americans in Music. This paper had been presented before the New York State Federation of Music Clubs where it aroused decided enthusiasm. It was through the courtesy of Mrs. Floyd Chadwick, former vice-president of the Federation, that Jamaica was given the opportunity of meeting and hearing Mme. De Cisneros. A short talk on the work of the National Federation of Music Clubs was given by Helen Harrison Mills, editor of the Federation Bulletin, the guest of Mrs. Egenberger.

The members and friends of the society were offered an opportunity to meet the guests of honor, including Mrs. Chadwick and Mrs. Egenberger, secretary of the New York Federation of Music Clubs. The Musical Society of Jamaica now numbers one hundred and eight members. It has endeavored to develop talent and arouse the community to the value of good music. The first subscription concerts ever given in Jamaica have been inaugurated by this society, and the Junior Auxiliary formed this year is being stressed as a necessary musical activity. The present officers are: Mrs. John H. Rogers, president; Mrs. Howard Wood, vice-president; Mrs. Lawrence Huse, second vice-president; Mrs. Harry L. North, corr. secretary; Mrs. Harry G. Doran, rec. secretary, and Mrs. James H. Rogers, treasurer.

Heimel Pupil Scores Big Success

John Heimel, New York violin pedagogue, whose pupils are noted for their purity of tone, well developed technic, and intelligent interpretations, received much praise for the unusually fine work of one of his young pupils, George Wichner, who played at one of the Evening Mail concerts on November 14, before an audience of over 1,600 at Evan-der Child's High School.

Young Wichner, who studied with Mr. Heimel for the past two and one-half years, surprised the large audience with his mastery. His program comprised the sonata in G minor (Tartini). Romance from the second concerto, op. 22 (Wieniawski) and Valse Bluettes (Drigo-Auer). On November 17, young Wichner again played, this time for the Children's Aid Society at 214 Sullivan street, New York, on which occasion his program consisted of Moto Perpetuo (Paganini), Cavatina (Raff), and Gypsy Dance (Nachez). Following these two concerts, Mr. Heimel was showered with congratulations, as the unusually fine playing of his young pupil reflected great credit upon his work.

Morning Choral Concert

On November 20, the Morning Choral of Brooklyn gave their first concert of its season, at the Flatbush Congregation Church Parish House. The Choral was directed by Herbert Stavely Sammond. The artists from the club taking part in the program were Minna Gilson, soprano; Helen Polhemus, contralto; Mrs. Joseph Phair, reader, and Will Minabel Hunt, accompanist. After the concert an informal reception was held. The entire affair proved very successful.

The next concert will take place December 19, at the Masonic Temple. The Knickerbocker Male Quartet will assist the choral. A dance will follow the concert.

John Barclay Back From Western Trip

John Barclay has returned from a Western trip on which he gave half a dozen concerts in and about Chicago. On December 4 Mr. Barclay sang in Boston and on December 5 he was heard in Brooklyn.

"First of all," writes Monica Graham Stults, concerning Mr. Barclay's recent recital before the Lake View Society of Chicago, "it is a pleasure to find an artist who is an unaffected, simple gentleman. His voice and artistry, his poise, charming personality and perfect diction go to make up a whole that is hard to beat." Frederick Bristol II was Mr. Barclay's accompanist on tour.

Kaufmann Artists Active

With Ruth Emerson at the piano, Mildred Leetreeker, Una Hazleton and Margarite MacDonald, pupils of Minna Kaufmann, sang for the disabled soldiers at the East Eighty-sixth Street Y. M. C. A., on the evening of November 20. Miss Leetreeker also sang at the Hotel Astor on November 19. Maude Young, another artist pupil of Mme. Kaufmann's, is filling a two weeks' engagement with the Pillar's Club, Elmira, N. Y.

Gould in Battle Creek

Herbert Gould, now of the Chicago Opera, is taking time to fill his concert engagements too. He sang in Battle Creek recently in the Civic Music series of concerts. These concerts are bringing forth large and enthusiastic audiences, embracing practically the whole town.

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PHILADELPHIA IS PLEASED WITH SAN CARLO OPERA PERFORMANCES

Philadelphia Orchestra Presents French Program—Olga Samaroff Soloist with Philharmonic—Monday Morning Musicales Opens Series

Philadelphia, Pa., November 25.—The San Carlo Grand Opera Company opened its two weeks' season in Philadelphia, November 20, at the Metropolitan Opera House, with Aida, Marie Rappold singing the title role. The operas for the rest of the week were as follows: November 21, Rigoletto; November 22, Tosca; November 23, Martha (afternoon) and Madame Butterfly (evening); November 24, Carmen; November 25, The Jewels of the Madonna (afternoon) and a double bill, Cavalleria Rusticana and Pagliacci (evening).

The well known stars, such as Marie Rappold and Tamaki Miura and many others, have more than lived up to their reputations, but the rise of several new stars also delighted the large audiences which filled the Metropolitan. Among these are Josephine Lucchese, with her voice of clearness and sweetness; her success has been assured in Philadelphia since her appearance as Gilda in Rigoletto. The aria in the second act produced a storm of applause, well-deserved. Beatrice d'Alessandro, another American-born girl, created a favorable impression. Philadelphia had the opportunity of hearing her as assisting artist at Titta Ruffo's recital a short time ago, and now has had the chance to confirm its pleasant opinion. All credit is due to these young singers who have been born and trained in America. The entire cast of the company is exhibiting a finesse in both singing and acting which is thoroughly satisfying, and Philadelphia is looking forward to the second week with keen anticipation.

PHILADELPHIA ORCHESTRA PRESENTS FRENCH PROGRAM.

The Philadelphia Orchestra presented an all-French program at its concerts of November 24 and 25. The first number was the magnificent César Franck symphony in D minor, played in honor of the centenary of the composer's birth, December 10, 1822. The other numbers were by Dukas, Debussy, Saint-Saëns and Chabrier. The enjoyment of those who attended is ably expressed by a worthwhile musician, who wrote: "The concert last evening was a joy from start to finish. It seemed to me that I never had heard them play with such delicacy. There was a fairy-like atmosphere about every number. Of all the incidental solo work the flute of W. M. Kincaid was the most effective and beautiful. I have never heard such exquisite tone. Between the symphony and the group, Mr. Stokowski gave a little talk in which he explained that he had chosen the group of French numbers to show the joy that is such a large part of the French people. He said that he considered the Debussy number the greatest example of sheer joy and happiness that had ever been composed. . . . Thank you again for an evening of perfect delight. I can't tell you how deeply I enjoyed it."

OLGA SAMAROFF, SOLOIST, WITH PHILHARMONIC ORCHESTRA.

The Philharmonic Orchestra gave its first concert of the season, November 19, in the Academy of Music. The program included the fiery Festival overture of Brahms; the exquisite Ballet of the Sylphs and the fairy-like Will-o-the-wisp from the Damnation of Faust (Berlioz); the berceuse and prelude (Jarnfelt). Olga Samaroff, soloist, played the A minor piano concerto of Grieg, delighting her audience as always. She very graciously played two encores.

MONDAY MORNING MUSICALES OPENS SERIES.

The series of Monday Morning Musicales was opened November 20 by Sergei Rachmaninoff. M. M. C.

Josephine Lucchese Marries War Hero

Josephine Lucchese, coloratura soprano of the San Carlo Grand Opera Company, was secretly married to Captain Adolfo Caruso, of Philadelphia, on November 22, by the Rev. Father Lorenzo M. Spirali, O. S. A. The wedding took place in St. Rita's Church, Philadelphia, the only persons present being Mr. and Mrs. Adalberto Caporale, best man and matron of honor; Mary Lucchese, the bride's sister and secretary; Kathryn O'Gorman, of New York, and William C. Hammer, secretary and treasurer of the Philadelphia Grand Opera Association.

Miss Lucchese is a native of San Antonio, and has secured her entire education in this country. She has been called by music critics "The coming coloratura soprano of America," "America's Own," "The Pride of Texas," etc. During the past year she has sung with unusual success in most of the important cities of the United States, Canada and Mexico.

Captain Adolfo Caruso is the Philadelphia manager of the San Carlo Grand Opera Company and is one of the directors of the Caruso Music Bureau. He is also well known in commercial circles, being connected in an official capacity with several industrial corporations of Philadelphia. At the beginning of the war, Captain Caruso enlisted in the American Army and served at the Italian front as aide to the Chief of the American forces in Italy. At the signing of the Armistice, his services were rewarded by the appointment as Military Attaché, American Embassy, Rome, Italy. He has been decorated five times, has the Italian War Cross, and has also been created a Knight of the Crown of Italy by King Victor Emanuel III, with the title of Chevalier. He still holds his Commission as a Captain in the Military Intelligence (Reserve) Corps. He was born in Rome, Italy, and has resided in Philadelphia for more than a decade.

Three December Dates for Anna Case in New York City

Returning from a long southwestern tour, Anna Case, soprano, appeared in New York three times in the first five days of December. She sang Friday morning, December 1 at the Biltmore Musicales; Saturday evening, December 2, at a private musicale at the Hotel Pennsylvania, and on Tuesday evening, December 5, she gave her annual recital at Town Hall, with Edouard Gendron at the piano.

Activities of Ernest and Eva Leslie Toy

Mr. and Mrs. Ernest Toy, violinist and pianist-contralto, are being featured throughout the State of Minnesota under the auspices of the University of Minnesota in joint recitals, the purpose being that of an educational nature for the

young people in the towns and cities of that State. That their efforts are meeting with success and appreciation is very gratifying to these artists. They are booked solidly until April. After Christmas their dates will take them throughout the states of Kansas, Missouri and North Dakota.

Golibart Triumphs in Washington Recital

A capacity house greeted Victor Golibart, tenor, at his Washington recital, November 16, at the Auditorium. Expectation ran high among the music lovers of Washington because of the remarkably fine reports which have followed every appearance Golibart has made in the East.

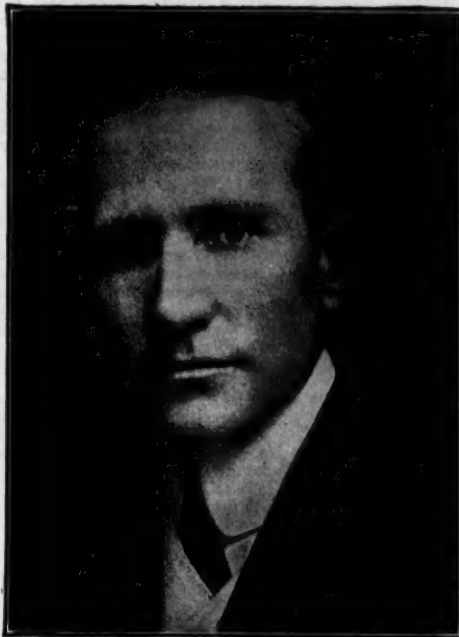


Photo by Tomles

VICTOR GOLIBART

Since his successful debut in New York last March he has rapidly forged ahead to the point where he is now to be reckoned with among the most artistic of American tenor recitalists. Recent appearances have brought forth highest praise from the critics, receiving such comment as "akin to perfection," "exquisite grace," "schooled to the last degree of art," "a voice of great tonal beauty," and numerous

mentions of general "artistic excellence." Each recital has been declared a triumph. One of Washington's most prominent managers declared he had never seen a more appreciative and demonstrative audience in Washington. The Washington Star said: "He scored a triumph from his opening song to his last encore." The Washington Post commented on his "understanding, sincerity and vocal appreciation, exquisite mezzo voice, and perfect tone placement." The Washington Times spoke of "warm welcome and immediately winning his audience, excellent range, flexibility, delicate interpretation, and fine enunciation; his tenor is strong, true and of great range." The Washington Herald spoke of his songs as "well sung, well interpreted and exquisite. Enthusiastic reception. Golibart interprets poetically and artistically, whether it be Handel or Burleigh." Mr. Golibart is a product of the Wilfrid Klamroth studios, having been a daily pupil of Mr. Klamroth's for four years.

The L. D. Bogue concert management announces numerous bookings for Mr. Golibart, including tours of New England and the South. Immediately following his Washington recital he was engaged to return December 18 to sing The Messiah, given each year at the Christmas season by the Washington Choral Society, Charles S. Wengerd director.

Raisa and Rimini in for Busy Season

Raisa and Rimini are now singing three times each week with the Chicago Civic Opera Company, and will continue to do so until the end of their season in Chicago, after which they will sing in Boston, Philadelphia, Baltimore and Pittsburgh. After the first of March, they will sing exclusively in concerts under the management of R. E. Johnston, until the middle of May when they leave for Australia, giving their farewell concert in San Francisco on May 13.

Bonner Singing in Opera in Washington

Elizabeth Bonner, contralto, will make her operatic debut in Washington, D. C., on December 11, when she will sing Maddalena in Rigoletto with the National Opera Association. Later in the season, Miss Bonner will be heard in other contralto roles with the same organization.

Parish Williams Studying With De Reszke

Parish Williams, baritone of New York, is in France at the present time preparing programs with De Reszke. In the spring he will give recitals in Berlin, Copenhagen, Stockholm, Christiania, Paris, Milan, Monte Carlo and London.

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New York

TRISTAN AND ISOLDA RETURN TO THE METROPOLITAN OPERA HOUSE

Fine Performance Given with Matzenauer and Taucher in the Title Roles—Jeritza and Die Tote Stadt—Queena Mario Makes Debut in Carmen, with Easton in Title Role—Bori Wins Success in Traviata—Chaliapin the Star of Don Carlos Revival—Erna Rubinstein Guest Artist Sunday Night

TRISTAN UND ISOLDA, NOVEMBER 27.

Monday evening marked the return of Tristan und Isolde to the Metropolitan, and it was a performance which for all-around excellence would have been hard to excell. Margaret Matzenauer was the Isolde, a role which she sang with splendid artistic insight. The second act was one of the finest things she has done, the sheer beauty of it leaving one a little breathless. Her costumes were original, but none the less strikingly effective. Curt Taucher was the Tristan. As Koenig Mark Paul Bender scored another triumph, giving his lines with a dignity which well became the part. Clarence Whitehill made the Kurvenal an outstanding figure, vocally and histrionically giving an interpretation worthy of the highest praise. A remarkable delineation of the role of Brangaene was given by Sigrid Onegin, whose singing was superb and acting of the best. Carl Schlegel as Melot, George Meader as a shepherd, Louis d'Angelo as the steersman, and Angelo Bada as a sailor's voice, completed the cast. Artur Bodanzky conducted with his usual finesse.

DIE TOTE STADT, NOVEMBER 29.

Korngold's opera, which served to introduce Jeritza to the New York public last year and ran through the entire season without any diminution of interest either in the opera itself or in the brilliant interpreter of its principal role, found its way again to the stage of the Metropolitan on the evening of November 29, arousing such real enthusiasm that there may be hope (in the hearts of those who like modern music best) that it may survive this as well as other seasons to come.

Die Tote Stadt—The Dead City—deals with the dreams, or, one may say, the insanity, of Paul, who shuts out the living world for brooding memories of his dead wife. Into this comes Marietta, a dancer, and through the two acts that follow it appears that Paul mistakes her image for that of his wife. In the end he dreams that he has strangled her, and this brings him to his senses. He covers his wife's portrait, draws the curtains of the room he has dedicated to her memory, and goes out, in an effort to throw off the spell of the dead.

It is a very excellent operatic text, thoroughly theatrical, admitting of effective staging and much semi-humorous action, which falls to the lot of Marietta, the dancer, and her troupe: Juliette, Lucienne, Gaston, Victorin and Fritz, who make of the entire second act a sort of carnival scene, of the verity of which those who have seen an actual Shrove Tuesday carnival in a European city can best judge. One thinks of the story as gruesome. Psychologically speaking it is so, for the insanity of Paul's delirium is gruesome enough. But there is nothing gruesome about the laughter and good nature of Marietta, nothing gruesome about her dances, or her song with the guitar, or the way she teases Paul (in his imagination, of course—it is all imaginary.) It is, on the contrary, in many ways a gay Viennese opera.

The music seems to wear well. The first impression of the amazing genius of its twenty-year-old boy composer has not dimmed with time. It is easy to say that he has been inspired by Strauss, Wagner, Puccini and others. That is as may be, and is entirely a matter of opinion. But it cannot, at all events, be denied that there are only two or three composers living in the world today who could have written the score merely as a technical exercise, even if there were no beauty in it, as some assert.

In the matter of interpretation, Jeritza is splendid. The role of Marietta would seem to have been just written to suit her particular style of art. Orville Harold played the ungrateful role of Paul with remarkable dramatic art and sang the difficult music with skill and musicianship. A newcomer in the cast was Gustav Schuetzendorf (of Munich) who took the place of the regretted Laurenti as Fritz, the Pierrot, and sang also the role of Paul's friend, Frank, replacing Mr. Leonhardt. He proved to be an experienced artist possessing a voice of marked resonance and beauty which he uses with skill and feeling. Other members of the cast were Marion Telva, as the housekeeper, Raymonde Delaunoy, Grace Anthony and Armando Agnini, dancers, George Meader, stage manager, all of Marietta's imaginary troupe in the second act, and Angelo Bada as Count Albert—a notably excellent cast to which certainly cannot be laid a rather uneven, disconnected performance. Mr. Bodanzky conducted.

CARMEN, NOVEMBER 30 (MATINEE)

The fact that it was Thanksgiving afternoon, that Carmen was given for the first time this season, and that Queena Mario made her first appearance as Micaela were but three of the factors which aroused particular interest in the performance on November 30. A typical Thanksgiving audience was on hand and thoroughly enjoyed the spirited performance.

Owing to the debut of Miss Mario first place will be given to her in this report. Although this was her initial appearance as Micaela at the Metropolitan, this young Amer-

ican singer has won recognition with the Scotti Opera Company, and the fact that she is a pupil of Mme. Sembrich and Oscar Saenger is proof that she has been well trained. Miss Mario made much of the comparatively small role of Micaela, infusing it with a wistfulness that was most appealing. It was very evident that she had given much attention to detail in the study of the role. Hers is a pure and clear voice of very fine quality. The applause given the young singer was abundant and of the most spontaneous and sincere kind.

Florence Easton's Carmen is one which is well known to habitués of the Metropolitan and that it is an admirable conception is also well known. Vocally Miss Easton was in fine form, and dramatically she made of the vivacious role what seemed to the writer to be just the character Bizet had in mind when writing the opera. Martinelli was a vigorous Don Jose and was effective both vocally and histrionically. He, too, is an artist who has a very large following at the Metropolitan. It was a finished performance in every way that Giuseppe de Luca gave to Escamillo. Charlotte Ryan made a successful debut as Frasquita and others in the cast were Marion Telva, Paolo Ananian, George Meader, Louis d'Angelo and Vincenzo Reschiglian. Louis Hasselmanns conducted.

TRAVIATA, NOVEMBER 30.

Lucrezia Bori was evidently so satisfactory in her tryout as Violetta in Brooklyn the other day that Mr. Gatti-Casazza put her on Thursday evening, November 30, at the Metropolitan, showing his good judgment, for it is long since one saw so delightful and effective a representation of the role. Miss Bori, it is true, is not equal to some of the coloratura that is called for, but that was altered, and, on the other hand, she sang the lyric parts of the role so charmingly and with such feeling that, coupled with her acting, one felt real interest in and sympathy for the highly artificial lady of the camellias. Gigli, in fine voice and singing the music delightfully, showed once more that his acting has taken a decided step for the better since last season. He remains in the picture now—all the time and actually made a good deal out of the unsympathetic hero. Danise was Germonet Pere, singing and acting with his habitual style and finish. Others in the cast were Minnie Egner, Grace Anthony, Angelo Bada, Millo Picco, Louis d'Angelo and Italo Picchi. It was Picchi's debut but the role was so small that one had no opportunity to judge his ability.

TOSCA, DECEMBER 1.

Tosca, with Jeritza, has lost none of its drawing powers. Every seat was filled and the standing room crammed to the last inch on Friday evening. The feature of the performance was the first appearance here of Edward Johnson as Cavaradossi. Mr. Johnson sang the role well as he does everything that falls to his lot, and his vital energetic impersonation of the usually rather colorless painter brought a new element into the old work which made the big second act go as it has never gone before. It is noticeable that Mme. Jeritza always is at her best when she is surrounded by artists whose work stirs her on, and this was true last evening. She, the time-tried Scotti as Scarpia, and Johnson gave one of the most vivid performances of the work ever seen at the Metropolitan. The smaller parts were in the usual hands, and Moranzoni conducted.

DON CARLOS, DECEMBER 2 (MATINEE)

For the Saturday matinee of last week a revival of Don Carlos was given at the Metropolitan with Chaliapin as Philip II. Apparently every inch of space was filled by those eager to hear the great baritone in still another role, and again this distinguished Russian gave a marvelous interpretation.

The production underwent certain changes, particularly the scenes of Philip, which are usually cut but were added for his special benefit. Chaliapin was in excellent voice and he endowed the character with a fierceness and dominating power that caused Don Carlos to be one of the very best operas yet offered this season. The biggest moment of the entire performance was the scene with Philip and the Grand Inquisitor. He was most impressive both in his singing and the monologue, which this artist is accustomed to using at his will, and he caused the audience to shout its approval. He finally repeated the last part of his solo; this, however, rather marred the otherwise perfect scene.

Giovanni Martinelli, as Don Carlos, did some very good singing and was more effective histrionically than he has been for some time. DeLuca was Rodrigo and gave, as usual, one of his finished vocal performances, particularly in the death scene in the fourth act. Leon Rother sang the part of the Grand Inquisitor, and it was this scene, with Chaliapin, which was the big climax of the afternoon.

Frances Peralta gave a satisfactory performance vocally as Queen Elizabeth. Jeanne Gordon also gave a good account of herself as Princess Eboli. At the beginning of the third act the ballet music was originally written for the opera was introduced in the Saturday afternoon performance. It was given a colorful and artistic setting, with Rosina Galli and Bonfiglio as soloists. Another scene that Mr. Chaliapin made particularly powerful was the soliloquy at the beginning of the fourth act. His portrayal of the Spanish King was so dramatic and magnificent that he seemed to have stepped from a frame of a great picture. Gennaro Papi conducted the orchestra with skill and understanding. The performance taken as a whole, can be rightly regarded as one of the most important and inspiring

of the season. Certainly Mr. Chaliapin has never sung with more beauty of tone than upon this occasion.

DOUBLE BILL, DECEMBER 2 (EVENING).

L'Oracolo and Pagliacci were the attractions of the Saturday night bill and it is needless to add that the audience was a capacity one. In the former opera Lucrezia Bori, charming as ever as Ah-Yoe, and Scotti as Chim-Fang, shared honors, appearing in their familiar roles of last season. Didur as Win-Shee, Mario Chamlee as Win-San-luy, Louis d'Angelo as Hoo-tsin, and Marion Telva as Hoo-chee's nurse, added to the general excellence of the performance, while Roberto Moranzoni led his men through a fine reading of the score.

In the Leoncavallo opera Elizabeth Rethberg was an attractive Nedda, who sang her music admirably. Morgan Kingston appeared in his familiar role of Canio, while Danise with the prologue came in for a large share of the audience's applause. Papi wielded the baton.

SUNDAY NIGHT CONCERT, DECEMBER 3

Erna Rubinstein was the young guest artist at the Metropolitan Sunday night concert on December 3, and won a well deserved ovation for her playing of the Bruch G minor violin concerto with the Metropolitan Opera House Orchestra and also a group of shorter pieces, accompanied at the piano by Paul Frankel. Her tone is full and clear, her phrasing commendable, and she plays with style.

Elizabeth Rethberg, soprano from Dresden, a newcomer at the Metropolitan this season, gave a capital rendition of Leise, leise, from Der Freischütz, being recalled many times before it was possible to go on with the program. Both vocally and dramatically she was effective. Curt Taucher, also a newcomer this season, sang the Prize Song from Die Meistersinger commendably. Marion Telva was programmed to sing L'Invitation au Voyage, Duparc, but she was replaced by Marie Sundelius, that dependable artist, in Dupuis le jour from Louise. The orchestra opened the program with the overture of the Merry Wives of Windsor, Nicolai, and in the second half of the program was heard in the Massenet suite from Le Cid and the Rakoczy March from Berlioz' Damnation of Faust.

A Three Years' Contract for Van Emden

On November 30, Harriet Van Emden gave a concert in Hamburg, after which she was engaged for two orchestral appearances there under Dr. Karl Muck. Following her concerts in Rotterdam, The Hague and Amsterdam, owing to the young American's success, her present manager, Dr. De Koos, signed a three years' contract with her calling for not less than ten, and probably twenty, appearances in Holland each fall.

Ross Giving Composition Recitals

The composer, Gertrude Ross, is giving many recitals of her compositions in California this season. She is assisted by Constance Balfour, soprano; Mme. Sproutte, contralto, and Lawrence Strauss, tenor. Recently engagements were: Daughters of the British Empire; Music Section, Los Angeles Ebell Club; West Ebell Club, Los Angeles, and Ventura Club, Ventura, Cal.

Fuhrman Teaching and Concertizing

In addition to teaching a large class of piano students, Clarence Fuhrman has filled the following concert engagements recently: York, Pa., November 14; Philadelphia, Pa., November 17; Norfolk, Va., November 22; Philadelphia, Pa., November 23; Bridgeport, Conn., November 28.

May and Idis Lazar in Concert for Blind

On November 15 at the New York Institute for the Education of the Blind an organ recital was given by F. Henry Tschudi, assisted by May Lazar, soprano, and Idis Lazar, pianist.

Walter Anderson Back From Booking Tour

Walter Anderson, the well known manager of New York, toured the New England States and parts of Canada booking his numerous artists for concert engagements.

Lamontagne to Visit New York

C. O. Lamontagne, editor and proprietor of the bright Canadian musical paper, Le Canada Musical, will be in New York for a short visit in the middle of December.

CURRENT NEW YORK MUSICAL ATTRACTIONS

BETTER TIMES, Hippodrome.
BLOSSOM TIME, Century Theater.
BUNCH AND JUDY, Globe Theater.
CHAUVE-SOURIS, Century Roof Theater.
FOLLIES, New Amsterdam Theater.
GREENWICH VILLAGE FOLLIES, Shubert Theater.
MOLLY DARLING, Globe Theater.
MUSIC BOX REVIEW, Music Box Theater.
ORANGE BLOSSOMS, Fulton Theater.
SALLY, IRENE AND MARY, Casino.
LADY IN ERMINE, Ambassador Theater.
SCANDALS, Globe Theater.
SPRINGTIME OF YOUTH, Broadhurst Theater.
THE GINGHAM GIRL, Earl Carroll Theater.
YANKEE PRINCESS, Knickerbocker Theater.
LITTLE NELLIE KELLY, Liberty Theater.
LIZA, Daly's 63 Street Theater.
UP SHE GOES, Playhouse.

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(Continued from page 5)

Burgin, the admirable concertmaster of the Boston Symphony Orchestra, has been prominent both in this country and abroad as a violinist of attainments. Being one of the Auer alumni, Mr. Burgin's playing is marked by the brilliant technical equipment peculiar to that school as well as by musicianship of a very praiseworthy character. Mr. Bedetti, the solo cellist of the Boston Orchestra, was recently referred to in the press as "one of the foremost exponents of his instrument."

This ensemble should soon command a significant place in the musical life of the East, for it would be difficult to find a trio of musicians better equipped in every way for the type of concerts contemplated by them. Aaron Richmond, the energetic young Boston manager who will direct the activities of the Fox-Burgin-Bedetti Trio, reports an extraordinary interest. The first concert of this new group will take place Wednesday, December 6, in Farmington, Conn., to be followed by a concert in Providence, R. I., December 15, and another in Jordan Hall, Boston, on January 3. The Trio will give many concerts in New England during the winter and spring.

HALE CALLS FERRABINI GREAT CARMEN.

Another tribute to the celebrated portrayal of Carmen given by Ester Ferrabini appeared in the Boston Herald after her appearance as a guest artist with the San Carlo Opera Company. It was written by Philip Hale, the distinguished critic and read as follows:

Mme. Ferrabini was first here in the old days of the Boston Opera Company as Mimi. She then made a deep impression by her lyrical and dramatic portrayal. As a guest she was heard here last season with the San Carlo Company as Carmen.

Seldom has there been in Boston a more intelligent impersonation of the gypsy; seldom, if ever, a more fascinating one. Realism was not carried to an extreme; there were no exhibitions of vulgarity, in which some singers have delighted in the past and thereby won the applause of the unthinking. Not that Mme. Ferrabini tried to refine the character. Her Carmen is reckless, sensual, vindictive, superstitious, but she was a woman that would have turned the head of any man from soldier to commander-in-chief. Baggage as she is, she has an air.

In diction and in dramatic action there was no undue emphasis; in the various scenes there was no superfluity of gesture. A great actress in drama is always a good listener. Mme. Ferrabini was quietly eloquent when neither the librettists nor the composer busied themselves with her, but were anxious concerning Don Jose, the smuggler, the strutting Escamillo, and the milk-and-water Micaela for whom Bizet wrote sentimental and for the most part tiresome music.

We have seen many Carmens in the course of forty years. We have seen no woman that on the whole was more artistically, and at the same time spontaneously, effective.

LAURA LITTLEFIELD RE-ENGAGED.

Laura Littlefield, the charming Boston soprano, made such a favorable impression when she appeared as soloist with the New Haven Symphony Orchestra on October 24 that she was immediately engaged to give a recital in that city on November 21. Another recent success of Mrs. Littlefield was her joint recital with Jean Bedetti, solo cellist with the Boston Symphony Orchestra, on November 20, at the City Hall in Lawrence, Mass.

PADEREWSKI PRIZE FUND TRUSTEES.

Succeeding the late Henry Lee Higginson, Joseph Adamowski, of the faculty, has been appointed a trustee of the Ignace Paderewski Prize Fund, created some years ago for encouragement of American composition. His fellow trustee, who was appointed after the death last winter of William P. Blake, is Arthur Dehon Hill, of Boston. Elizabeth C. Allen will continue to serve as secretary.

INTERESTING CONCERT SERIES IN MILTON.

Another series of concerts will be given in the Milton Town Hall this season under the auspices of the Milton Education Society. The attractions will be Boston Symphony Ensemble, Tuesday evening, December 5; Marguerite Namara, soprano, Sunday afternoon, February 4; Bronislaw Huberman, violinist, and Myra Hess, pianist, Tuesday evening, March 6.

BARROWS PUPIL WINS SUCCESS.

Mrs. Helen Shepard Udell, contralto, from the Providence studio of Harriot Eudora Barrows, vocal coach, gave a recital in Southbridge on November 9 and repeated the program in Southboro on November 17. Her songs included the familiar aria, O mio Fernando from Donizetti's opera, La Favorita, and songs by Salter, Voorhis, Wild, Kramer, Secchi, Sibella, Tosti, Densmore, Martin and Kursteiner. Commenting on her singing before the Southboro Women's Club, the Marlboro Enterprise said: "The contralto solos of Mrs. Helen Udell, of Providence, accompanied by Beatrice Warden, were wonderfully rendered and they responded to the applause with several encores." Mrs. Udell is soloist at the Central Baptist Church, Providence. She will be heard in recitals in Boston and Providence later.

CONSERVATORY NOTES.

George W. Brown has been elected president of the board of trustees of the New England Conservatory of Music, succeeding the late Samuel Carr. He has been a vice-president for several years past. Other officers have been chosen as follows: vice-presidents, Louis A. Coolidge and George B. Cortelyou; treasurer, Edwin Farnham Greene; director, George W. Chadwick; general manager, Ralph L. Flanders. These, with the following, constitute the Conservatory's executive committee: Joseph Balch, Charles G. Bancroft, Frederick S. Converse, Edward S. Dodge, Louis K. Liggett and Walter H. Langshaw.

Three new trustees have been elected: Charles G. Bancroft, James D. Colt, John R. Macomber, and the following trustees have been re-elected for a term of four years: Joseph Mitchell Chapple, Louis A. Coolidge, Clement S. Houghton, Frank W. Marden, Samuel L. Powers, Alexander Steinert, Carl Stoeckel, Allen W. Swan, L. H. Timmins and A. W. Wellington. J. E. Bagley has been elected trustee for one year to represent the Alumni. J. C.

Kaufmann Artists in Recital

Minna Kaufmann, whose studio is in Carnegie Hall, New York, is the teacher of three of the artists who appear with the Alexandria Opera Company, a special attraction at the beautiful new State Theatre in New York, during Thanksgiving week. This company has made three trans-continental tours within the past two years and has become known from coast to coast as one of the most musical acts

in vaudeville. Mildred Perkins, the youthful impresaria of the company, studied for six years with Mme. Kaufmann and during that time sang with the Metropolitan and Ahorn organizations. Then, with the help and encouragement of her teacher, she gathered together some singers of real merit and began a tour of the United States and Canada, meeting with such ever-growing appreciation and success that two return tours have been made and another booked for the coming spring. Since the new organization of the company, two more Kaufmann pupils have been engaged—Una Hazelton, soprano, and Giuseppe di Benedetto, a promising young tenor.

Regneas Pupils Obtain Positions

Perhaps the above caption of this little notice needs an adjective, i. e., "qualified" before the "pupils," for it is a well known fact that the Regneas pupils obtain positions because they are qualified. These singers occupy foremost positions in the musical world of America, and are found on every hand—in church, concert, recitals, oratorio, musical comedy and opera. The reason why so many Regneas pupils find positions is simple: Joseph Regneas "knows the ropes" necessary to obtain such positions, because he found many of these positions for himself, covering them with honor to himself, until moving higher; for with Regneas there is always a "higher." It is one thing to have the consciousness of ability, to feel the power of personal superiority, consequent on long study and applied experience; it is quite another to obtain a position. Most vocalists—men or women, it matters not which—lack the knowledge of how to go about it, thus obtaining a hearing, getting a position. Of "follow up" they know absolutely nothing; it is doubtful if they have ever heard of such a thing. Yet the coming in contact, the bringing before the authorities one's vocal goods, this is an art in itself. Not so very long ago, when "Joe" Regneas was hardly more than a boy, but possessed of a fine bass voice and acutely conscious that he "could do it," could make good, he found the secret of selling his voice; of "selling himself," for that is just what it amounted to. Numerous ambitious qualified pupils have been entirely placed by him in just this manner; he "started them," and it remained for them to "make good," that was their job. But then he knew enough not to point the way to any but qualified pupils. Definite instances might be given, names and addresses furnished, of the artist-pupils who come under this head—from the statuesque soprano who persevered, singing three or four successive years for the manager of the Metropolitan Opera House before she was accepted, to the young contralto from Newark, who won the plum of the highest paid soloist in a New York Scientist church. These singers did not make the connection themselves; they carried out a definite procedure outlined by their teacher-friend, resulting in hearings which they might otherwise never have obtained. When one of the Regneas pupils "moves up," this makes a place, just vacated, for another Regneas pupil; and so it happens that when one goes out, another goes in. To be the early applicant is the all-important thing; late comers, or those who are heard by a weary committee, muddled over hearing so many, have little chance. So Joseph Regneas, having filled one



JEANNE EAGLES,

star of the very successful play, *Rain*, which is scheduled to have a long run in New York, who attributes her exceptional diction to the method of Mme. Clara Novello Davies. In a recent note to Mme. Davies, Miss Eagles says in part: "In my play on Monday I shall sing for the first time on the stage and you alone have made that possible."

position, is the first to know of the vacancy—and in slides the other Regneas pupil, the qualified one whose previous preparation and experience make that one ready. On pages 32-33 of the October 26 issue of the MUSICAL COURIER were published pictures, with sketches, of eighteen artists, products of the Regneas School, and of these nearly every single one could tell a tale of the teacher-helper, who "boosted" them into positions and thereafter aided them to retain such positions by constant looking after their voices, constant watchfulness, constant advice, and that peculiar something which one feels Regneas has. Some folks call it magnetism, others shrewdness, others experience, this and that, but not one of them says "luck," for Joseph Regneas knows not luck. What he knows best is qualifiedness, fitness, the ability to "cover" the sought-for place, and this comes from intellectual and musical preparedness, and nothing else. F. W. R.



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RUSSIA'S MUSICAL INVASION OF GERMANY FINDS MANY ENTHUSIASTIC LISTENERS

In the Concert Halls, Particularly, Russian Music Proves Popular—Berlin Imitates—Handel's Julius Caesar in Hanover
—Newly Staged Version of Aida at Opernhaus—Modernists—Bruno Walter a Success—Caviar and Still More Caviar

Berlin, November 11.—Yes, this is a musical country. Or a music-loving country at any rate. In everything that concerns music making, musical culture, musical appreciation I suppose there is no country in the world that equals it. Not even America. For after all in America musical culture—spontaneous musical activity that is not imitative of the big centers—is confined to the big cities. Musical life in the small towns is as yet largely dependent upon the great cosmopolitan artists' circuit with its center in New York.

Here in Germany it is almost the opposite. What you see and hear in Berlin is in a very large measure the reflection and echo of what goes on in the provinces. Now more than ever. The little or medium-sized provincial town today lies off the road of the great artist. It does not pay him even to stop off en route, for hotel rates are all out of proportion to the possible returns of a concert. The small town in consequence deprived of the ready-made article is more than ever dependent upon its own initiative, its own ideas, its own resources—such as they are—for events of artistic interest. It is often dependent, too, upon the younger generation of native musicians, conductors, producers, etc.—and is, willy-nilly, the victim of their irrepressible forward urge.

And so Frankfurt has its Hermann Scherchen, Cologne its Klemperer, Mannheim its Kleiber, Düsseldorf is Szell. In Bochum one of the finest and most progressive young conductors, Schulz-Dornburg, runs the town musically; in Bremen young Manfred Gurlitt, composer-conductor, directs the opera. Enthusiasts for modern stage aesthetics, musical modernists and pre-classic revivalists are hidden in such towns as Weimar, Hanover, Wiesbaden and Halle. These are the people who produce novelties and revive interesting old tid-bits, and the best that Berlin can do is to imitate—to repeat those productions that have proved successful in the provinces. Add to this the fact that few composers in Germany are willing to risk the most exposed locality for their premières and you will understand why the Berlin State Opera has brought out only one absolute novelty since the war.

ENTERPRISING PROVINCES.

Frankfurt, however, has brought out not only all of Schreker's works, but such daring experiments as Bartok's Bluebeard and Wellesz's Princess Gynara; in Stuttgart they have had the temerity to present Hindemith's impious one-act pieces, and even Korngold's Puccinesque Tote Stadt has had its try-out in Hamburg and Cologne. Within the last month there have been new operas performed in such places as Altenburg, Hanover, Karlsruhe, Mayence and Wiesbaden, while Berlin has been occupied with a few revivals.

But the really interesting revivals, too, take place in the provinces. The early Mozart operas, it will be remembered, have been brought out in Karlsruhe, and the Handel renaissance has gone out from Goettingen and Halle. The musical reviewer in Germany who desires to keep up to date can no longer sit quietly in Berlin. He must brave the discomforts of continental travel to get an idea of what really is on.

HANDEL'S JULIUS CAESAR.

Once he begins to travel he is struck again with the undeniable fact that this is the one really musically cultured country in Europe. The most remarkable thing perhaps is not that there are young and enthusiastic and able people who have these new and interesting ideas, but that everywhere they have a machinery with which to materialize their schemes. Where in the world can you find cities of 100,000 and less that have fully equipped opera houses, excellently schooled orchestras and choruses always "on tap" to produce a novelty or a rare classic where style is the first requisite.

Last week, for instance, I went to Hanover—a four hours' train journey from Berlin, to hear Handel's opera, Julius Caesar, revived. I arrived late and went straight to the theater—a quondam "court opera," with a splendid interior—filled to the last seat with a public that literally

hung on every note. And from the orchestra there issued a beautiful body of sound, the beauties of Handel's cantilena, delivered with a veritable virtuosity of expression! (The refinements of Handel's orchestral music are not for orchestral plebeians; they demand soloists, chamber musicians with sensitive ears.) And there was the harpsichord, accompanying the recitatives of singers who, within their modest means, tried sincerely to reproduce the art of bygone centuries. (Marie Schulz-Dornburg, sister of the Bochum conductor, as Cornelia, was especially commendable).

This production, under Richard Lert as conductor and Dr. Hanns Niedecken-Gebhard as stage director, was a splendid example of the idealistic and stimulating work done at the minor opera houses of Germany. That there is in the deepest province not only an apparatus to accomplish these purposes but also an audience to appreciate this static (yet not undramatic) art is an indisputable proof of the musical culture of this country.

If they are not tremendously advanced in their understanding of modern music they are certainly educated to appreciate modern stage-craft, for the production of Handel with simplified means aiming at the greatest possible continuity certainly does not pander to the ordinary popular desire for operatic splendor (a little of it in the scene of Ptolemy's festivities would have been welcome to me!)



Photo by Zander & Labisch

DECORATION FOR THE "BOYAR WEDDING"
at the Russian Romantic Theater in Berlin.

Light and space (Hanover has the latest contraptions, even the vaulted horizon) accomplish wonders of aesthetic magic. Heinz Porep, the local artist, is a real modernist.

MODERNIST.

And so is Handel! At times for instance in the remarkable aria between Cornelia and Sextus, mother and son of the murdered Pompey, with its unaccompanied vocal coloratura-counterpoint, one thinks of the efforts of the youngest musicians of today. I had to think of Krenek, whose audacious Toccata and Passacaglia I had heard a few days before. And when the lights went up whom should I see sitting two rows before me but young Krenek himself! Was it a vision? No, he had come, like myself, from Berlin to hear this old revolutionary work. That is, obviously, where he went to school.

We returned next day to be plunged into the whirl of the cosmopolitan music mart. What a contrast. One of the first things I saw was a newly staged version of Aida at the Deutsches Opernhaus. Charlottenburg (which in reality is also in the provinces) is old-fashioned and has the courage of its bourgeois convictions. Its brand-new Aida is a Cook's Tour through Egypt. In Act II there is a huge obelisk, in Act III a pyramid and in Act IV a sphinx, filling out the whole of the proscenium arch. What more do you want? Splendor, realism, historic fidelity—all one could ask for to hide the spectre of bankruptcy that has been hovering about this opera house. Stage-wealth there is a plenty in Berlin (and stage-money, too, not only in the theaters . . .).

Still justice compels one to say that Ignaz Waghalter's reading of the score has fire, enthusiasm and—considering that the musicians' strike had just been ended—a remarkable amount of finish; also that Rudolph Laubenthal is a tenor whose vocal material is matched by no tenor now in the Staatsoper personnel. His Radames had cosmopolitan proportions, despite its provincial allures. He has developed tremendously of late. His Aida, though an Italian (Mafalda Salvantini) was only vocally good, but Alexander Kipnis, the new bass-baritone, excellent—of the highest promise. The rest of the cast, efficient.

So much for opera, except that the Volksoper—the third in the Berlin triumvirate—has added Don Pasquale to its list. Not a first class addition, because there are no first

class bel-cantists. ("Bel cantor" is what a witty fellow called one of our popular baritones of Eastern descent.)

MORE CAVIAR.

The metropolis, in the nature of things, as I explained, does not go in for the new. Its activity is reflective, and it receives its stimulus from without. It saves itself from monotony only if the foreign element is strong. In the opera it always has been strong (Verdi, Puccini, etc.). In the concert hall the Russian element is rapidly becoming a dominant note. After Furtwängler's not wholly successful attempt to inoculate Scriabin (Poème de l'Ectase), Gustav Brecher tried his hand at Stravinsky's Fire Bird. It felt uncomfortable in a German cage. But Serge Koussevitzky is the man for that sort of thing. Like a meteor he swooped down upon Berlin and left a trail of Russian color that made everything else seem dull for a while. His Prometheus was monumental, despite the German orchestra's passive resistance to Russian ecstasy. Moussorgsky's Picture of an Exhibition Raveling (pun!) in its new orchestral colors (the hydra lumbering along the road to a lazy tuba melody; Samuel Goldenberg and Schmuyle personified by double bass and high stopped trumpet—delicious!), made an instantaneous hit and will no doubt be a favorite of all next summer's "pops"—meaning England and America chiefly. Prokofieff, too, made his first bow—two short, jerky ones, rather—to a Berlin audience with a marchelette and a scherzolette from the Love of Three Oranges (did someone say lemons?). These are unrepresentative; Germany should know more of Prokofieff.

BRUNO WALTER A SUCCESS.

If Russian Berlin had its fill on this gorgeous night (the Russians here are saying they like Berlin except for the Germans!), the native element had a feast at Bruno Walter's

concert the night before. And in truth, here is a conductor who represents the German spirit on its sentimental, idyllic side, ideally. Positively ravishing was the humor of Haydn's B flat major symphony (No. 12), impressive the romantic fervor he put into Brahms' C minor. And how finished and flexible his accompaniment of Mozart's E major piano concerto, played simply and nobly by Ernő Dohnányi. Many are asking themselves why this big and generous personality among musicians was not placed on Nikisch's throne.

The occupant of that throne meantime has scored the first real success of the season at his third concert, with a beautifully thought out reading of Beethoven's seventh symphony and the first Philharmonic performance of Reger's Beethoven variations, one of the happiest creations of that master and one which would bear an occasional performance even in America. The final fugue, built up to an impressive climax, was quite exciting. The Russian note, by the way, was not absent from this conventional event either, for Alexander Kipnis sang the Songs and Dances of Death of Moussorgsky with an excellently orchestrated accompaniment by Pander. The reading, however, lacked abandon and mystery. Too German.

STILL MORE CAVIAR.

Speaking of the Russian element, Berlin is in the way of getting a permanent Ballet Russe of its own, provided some technical difficulties can be overcome and some old and shoddy features eliminated. At present it is encamped under the title of Russian Romantic Theater in the out-of-the-way Apollo Theater in the Friedrichstrasse. Every music student remembers the Friedrichstrasse, the center

(Continued on page 65)

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Sara Stein a Well Trained Singer

It was the consensus of opinion of the press that it was a very promising debut which Sara Stein made at Witherspoon Hall, Philadelphia, on the evening of November 8. The critic of the Evening Public Ledger stated that she showed not only a good voice, but, what is much



Kubey-Rembrandt Photo

SARA STEIN,
soprano, artist pupil of Giuseppe Boghetti.

more rare in a young singer, a sense of artistic values, both as to tone and emotional interpretation. He further stated that Miss Stein's voice is naturally lyric, but possesses considerable dramatic possibilities as well. Another comment was to the effect that the program was long and difficult, both from the vocal standpoint and from the variety of emotional effects demanded in the several numbers.

The critic of the Public Ledger, among other complimentary things, said that Miss Stein's unaffected sincerity made a most agreeable impression, and the generous recognition of her attainment by the audience must have been gratifying to the young artist. The reviewer for the Evening Bulletin is of the opinion that Miss Stein possesses a voice of pleasing quality and a technique that evidences good training and careful preparation. The critic of the Record also remarked especially concerning Miss Stein's training, stating that her program was composed of representative songs from Italian, French, German and English writers and demonstrated her versatile training as well as her fine musical endowment. This promising young singer is an artist pupil of Giuseppe Boghetti, of New York and Philadelphia. Miss Stein has decided to take the name of her mother, and will hereafter be known as Lisa Roma.

Grand Opera Society Gives Tales of Hoffman

Offenbach's opera, Tales of Hoffman, will be given an early presentation in English by the Grand Opera Society of New York. This society, which has its headquarters in the Van Dyck studio, 939 Eighth avenue, New York, was founded in October, 1919, by Zilpha Barnes Wood, and has given more than thirty performances of opera in English. As soon as an opera has been learned another is taken up; it has been decided that the next one to be studied is to be Mignon.

The aims of the society are as excellent as they are unusual: They aspire to promote grand opera in English; to afford talented singers that opportunity, so difficult to obtain in this country, to obtain routine and experience; to assist the public at large to become acquainted with the great masters and their works, and to help raise the standard of musical appreciation. The society will be glad to welcome as active members talented singers who are desirous of obtaining experience and repertory.

The Universal Anthem, a Song of Prophecy

The Universal Anthem, a song of prophecy, words and music by Caroline Stratton Curtiss, was programmed extensively throughout the country on Armistice Day. The National Council of Women of the United States included this number on the program which that organization arranged for clubs, churches, societies, schools and community services on that day. It also found a place on the programs of meetings conducted by the American Legion, and was broadcasted by a chorus of seventy-five from a Wanamaker store. The song is being sponsored by the International Council of Women with the hope that it will become an international anthem and help to hasten world peace. During the week Manslaughter was shown at the Winter Garden in Jamestown, Raymond B. Eldred had his orchestra play The Universal Anthem as a prelude to the picture. Mrs. Curtiss sang her song at a recent dinner held at the Hotel Samuels by the Jamestown Psychology Association. The song is to be printed in ten different languages and adopted by forty-two organizations, representing over 15,000,000 women.

Huberman "Creates Sensation" With Orchestra

Playing for the first time in Philadelphia with the Philadelphia Orchestra under Leopold Stokowski, Bronislaw Huberman, according to the Philadelphia Record, created a sensation. Excerpts from the reviews of his performance of the Beethoven concerto follow:

There was no doubt of the audience's approval of his interpretation, for there was sincerity in the applause that recalled him several times.—Philadelphia Evening Bulletin.

Bronislaw Huberman, who played the Beethoven concerto, created

G. M. CURCI

a sensation. We have all heard this masterpiece done with impeccable technique, feeling, and beauty of tone. Seldom, however, do we hear the wonderful combination of gifts expressed by Huberman, who has a lovely tone, tremendous technique, always musical, never purely mechanical, and an individuality of style completely fascinating.—Philadelphia Record.

The reading of the concerto was one of the finest that has been heard here for a long time, and Mr. Huberman is an artist of the first rank in the classical concertos.—Philadelphia Evening Ledger.

The Beethoven concerto is a complete and ruthless exposure of the art of him who plays it. Bronislaw Huberman emerged with much credit and three hearty recalls from the orchestra. Distinctly, Mr. Huberman is to be classed among those who have won the good opinion of musical Philadelphia.—Philadelphia Public Ledger.

Crooks Has Numerous Dates

Richard Crooks, the tenor whom Dr. Damrosch of the New York Symphony Orchestra engaged as soloist with that organization, will appear at Bucknell University, Lewisburg, Pa., February 8, next. He will sing in Washington, Baltimore, Philadelphia and Rochester with the orchestra, besides twice in New York. He was booked to sing for the Orpheus Club of Buffalo, December 4, being engaged immediately after a committee from that well known organization heard him sing. He will sing at the Spartanburg Music Festival on May 2, this appearance making an important addition the list of dates for the tenor already announced. He has been engaged by the Worcester Oratorio Society for The Messiah December 28.

Trio Classique in Demand

Many interesting programs are being rehearsed by the Trio Classique of New York to be presented to the public on various occasions this coming winter. So successful were its appearances at Hunter College last year that it was immediately re-engaged for ten concerts, at which artistic, as well as novel, programs are being given.

It must also be mentioned that each artist in this Trio Classique of New York is an individual soloist, and owing to the demand for engagements the first Aeolian Hall recital of the season, scheduled for December 19, has been postponed until March 6. The names of the individual members are Celia Schiller, pianist; Maurice Kaufman, violinist, and John Mundy, cellist.

American Singers' Quartet in Stamford

Annie Friedberg, manager of the American Singers' Quartet, has booked this ensemble for a concert in Stamford, Conn., December 11. Some of the programs arranged by this quartet for the 1922-23 season feature the song cycles of Liza Lehmann and Esthoph Martin.

Jessie Fenner Hill in Larger Studios

After having occupied suite 44-45 in the Metropolitan Opera House Building, 1425 Broadway, for eight years, Jessie Fenner Hill, well known metropolitan vocal teacher, has removed to larger quarters in the same building, studio 73. This change was necessary in order to accommodate her ever

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increasing class of pupils. Not content with her strenuous duties in the metropolis during the teaching season from October to the end of May, Mrs. Hill founded a music school in Averill Park, N. Y., in the Berkshire Hills, where she taught during the past summer. This institution, called the Rensselaer Master School of Musical Art, has had a very successful season.

An important feature at the Hill studio is the personal



Apeda Photo

JESSIE FENNER HILL,
New York vocal teacher.

supervision of Mrs. Hill during the foreign repertory lessons, under well known coaches.

Outstanding artist pupils of Mrs. Hill, who are now singing leading roles in New York City with Broadway attractions, are Julia Silvers and Gertrude Lang. Both of these young artists have been lauded by metropolitan critics for the fine quality and carrying power of their voices.

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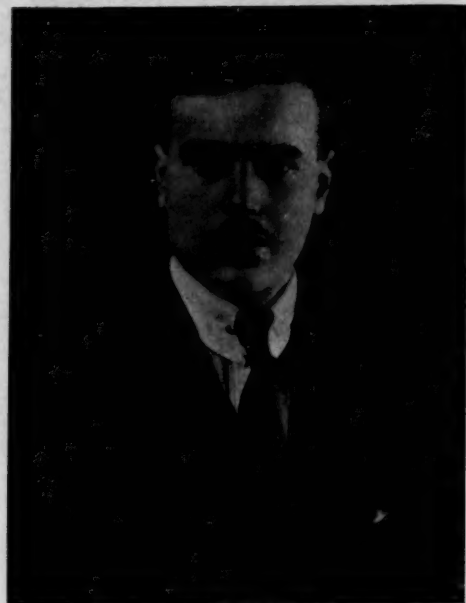
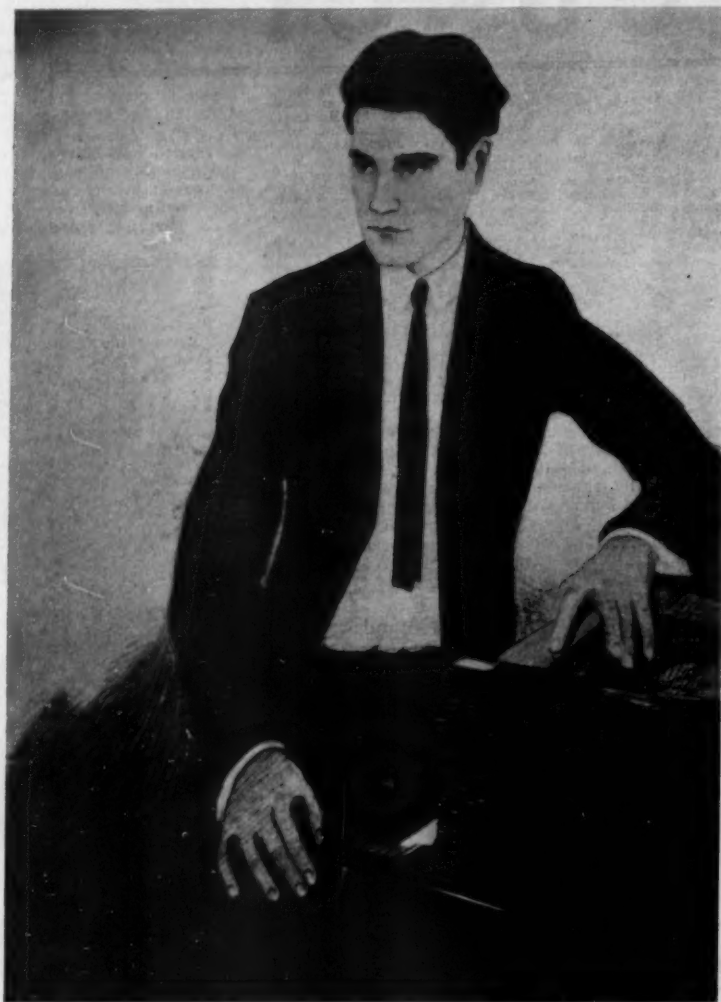
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ASHLEY PETTIS, pianist and composer, who is of the opinion that the pioneer work on American music has to be done by artists performing before American audiences and that this encouragement is necessary in order to give incentive to the talented composers without which there can be no advancement or progress in creative American music. Mr. Pettis says that on every program he plays there will be represented an American composer. Following his Aeolian Hall recital on December 11, which will be his fifth appearance in the metropolis this season, Mr. Pettis will begin a tour of the Southern states, opening at Brownwood, Tex., on December 18. (From a drawing made by Jack Fiske)



ADRIAN BEECHAM, son of Sir Thomas Beecham. When only eighteen years old he wrote an operatic version of the Merchant of Venice, which is now running at the Duke of York's Theater, London. (Photo by Bain News Service)



KATHRYN MEISLE, who will open the Young People's Subscription Series at the High School Auditorium at New Rochelle, N. Y., on December 12, with a recital. Later in the season the contralto sings with the Detroit Symphony Orchestra in Detroit and Ann Arbor. (Edwin F. Townsend photo)



MEMBERS OF THE BOARD OF THE OHIO FEDERATION OF MUSIC CLUBS,

taken at the home of Mrs. E. A. Deeds, Moraine Farm, Dayton, Ohio, on the occasion of a November meeting. Seated, left to right: Mrs. D. W. Evans, Marion, Ohio, recording secretary; Mrs. Andrew Timberman, Columbus, third vice-president; Mrs. C. B. Klingensmith, Youngstown, first vice-president; Mrs. Edgar Stillman Kelley, Oxford, president; Mrs. E. A. Deeds, Dayton, Music Settlement Schools; Mrs. Frank A. Seiberling, Akron, finance; Mrs. Harry E. Talbott, Dayton, orchestra; second row—Mrs. Harry L. Goodbread, Cleveland, second vice-president; Alice Sage, Cincinnati, treasurer; Mrs. Wade McMillan, Oxford, corresponding secretary; Mrs. Arthur Holmes Morse, Cincinnati, opera and oratorio; Mrs. Walter L. Tobey, Hamilton, publicity; Mrs. J. S. Jones, Granville, legislation; third row—Mrs. T. S. Eichelberger, Akron, junior and juvenile clubs; Mrs. H. Norman Weiser, Springfield, Middle Western County Division director; Mrs. Frank B. Horn, Youngstown, North Eastern director; Mrs. Walter D. Crebs, Dayton, auditor; Mrs. George M. Stadelman, Akron, Ways and Means; fourth row—Mrs. Forest G. Crowley, Cincinnati, Public School Music; Mrs. F. C. Taylor, New Philadelphia, Middle Eastern Division; Annette Covington, Cincinnati, Library Extension; Mrs. D. S. Bowman, Akron, Church Music; fifth row—Mrs. Ramond Osburn, Columbus, Better Music for Better Films; Mrs. Charles MacDonald, National Chairman of Contests; Mrs. J. P. Charch, Dayton, Bureau for Club Talent.



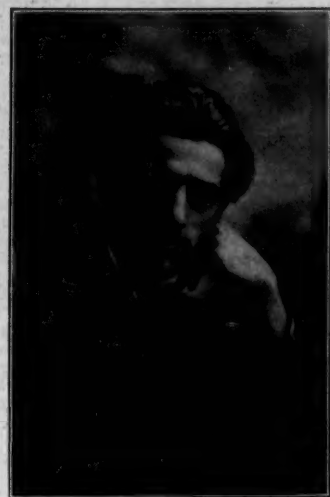
BIRDICE BLYE.

This is the latest photograph of Birdice Blye, who has made three lengthy and highly successful coast-to-coast tours in the last year and a half. She is booked for a fourth tour to the coast this season. She is noted for the large number of her return engagements. (Raymor photo)



VIRGINIA GILL,

soprano, who has charge of music in the public schools of Merchantville, N. J. Miss Gill was engaged to sing at the Westinghouse broadcasting station at Newark, N. J., on the evening of November 18. Other recent engagements were in Woodbury and Swedesboro, N. J., and at the Hotel Aldine, Philadelphia, at the seventy-fifth anniversary of the Phi Delta Kai of the University of Pennsylvania.



CARL BRANDORFF,

vocal teacher, coach, composer, whose grand opera in four acts, *Noah*, has been accepted by the Opera in Our Language Foundation, the latest addition to its list.

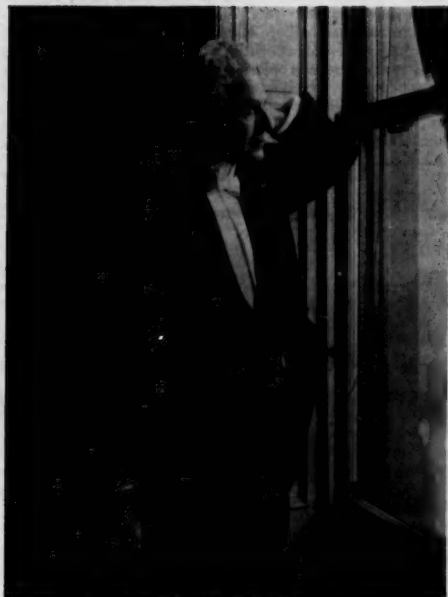
FRITZ REINER AND CINCINNATI SYMPHONY ORCHESTRA
WELCOMED TO KANSAS CITY.

Right to left: Anna Millar, president Kansas City Symphony Association; Fritz Reiner, conductor of the Cincinnati Symphony; Marjorie Squires, contralto soloist with the orchestra, and A. F. Thiele, manager Cincinnati Symphony. This photograph was taken at the station upon the orchestra's arrival in Kansas City.



TITO SCHIPA,

whose present concert tour is a series of brilliant successes. Following his appearances in the South, the tenor was to give three concerts in Cuba, where he is a big favorite. It is understood that in one city in Florida, 8,000 of his "Princess Zita" records were sold after his concert. Schipa will soon end his tour and go to Chicago for his appearances with the Chicago Opera, his initial appearance of the season being in "Martha," with Galli-Curci. The accompanying picture shows Schipa in a Mexican costume. (Photo by Fernand de Gueldre)



MILAN RODER,

who has won commendation for his fine work as conductor of the operetta *Marjolaine*. Recently, when Peggy Wood left and the company was stranded on the road, it was largely through Mr. Roder's leadership and willingness to direct both the production and the orchestra that it was possible to fill a week's engagement in Ottawa, Canada.



ARTURO BONUCCI,

Italian cellist, now touring America, as seen by the caricaturist.



EMILY STOKES HAGAR,

soprano, who gave great pleasure to a capacity audience when she appeared in recital at Witherspoon Hall, Philadelphia, on the evening of November 13. "Her voice is exceedingly high and clear, as well as very pleasing in quality," was one of the favorable comments which appeared in one of the reviews in the dailies. "Her diction was perfect throughout," "careful phrasing," "mastery of technique"—these are but a few of the other tributes paid the soprano by the critics of Philadelphia on the day following her recital. (Kubey Rembrandt Photo)

RICHARD HALE IN PART MADE GREAT
BY RENAUD.

But few of the many admirers of the American baritone, Richard Hale, have any idea that aside from his mastery of song repertory he is an operatic artist as well. Mr. Hale has refused several opportunities to sing with minor companies, and is waiting the big opportunity which will make it possible for him really to prove his ability. Recently, at a moment's notice, he completed the personnel for a rehearsal of *Aida*, conducted by the Metropolitan forces, when a baritone who did sing the performance and who was to have sung the rehearsal, was indisposed. The accompanying picture shows him in the role of Athanael. (Photo by White Studio)



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CINCINNATI COLLEGE OF MUSIC STRING ORCHESTRA DELIGHTS

Local Musical Notes

Cincinnati, November 28.—The first concert by the College of Music String Orchestra, made up of chamber music numbers, was greatly enjoyed at the Odeon on November 8. The program was interesting and delightfully rendered. To the Memory of a Great Artist (in A minor) (Tschai-kowsky), for piano, violin and cello, was played by Emil Heermann, Walter Heermann and Frederick J. Hoffmann. Then came the Schubert quintet, Forellen, played by Carl Wunderle (viola), Walter Knox and J. Kolmschlag (double bass), in conjunction with the Messrs Heermann.

An entertainment composed of artistic dancing and musical numbers was given by Roshanara, East Indian dancer, who made her first appearance here on November 7, at Emery Auditorium, assisted by Elizabeth Thorn Boutelle, pianist and singer, under the auspices of the Cincinnati Bryn Mawr Club. Roshanara was captivating in a number of Indian dances. Miss Boutelle, who is an accomplished musician, played and sang a group of her own compositions pleasingly. The accompaniments were materially improved by the playing of Arduino Rabbu, oboist, and George Soeller, flutist, both of the Cincinnati Symphony Orchestra.

The Women's Musical Club held a meeting on November 8, at the home of Mrs. William B. Winaus. An interesting paper was read by Mrs. Jesse Straus Mayer on The Measurement of Musical Talent, based on the work done by her last summer under the supervision of Dr. Carl E. Seashore.

An organ recital was given by Edward Rechlin, of New York City, on November 9, in the Odeon, under the auspices of the Walther League. Mr. Rechlin is known as an authority on Bach, a number of whose compositions were played.

The Mu Phi Epsilon sorority, of the Cincinnati Conservatory of Music, gave its regular monthly morning musicale on November 8. Among the numbers were two groups of piano numbers by Elizabeth Cook and Mary Sims, and some modern French songs by Margaret Powell.

Sidney C. Durst, an organist of Cincinnati, who returned from Spain a short time ago, where he studied music, gave a lecture on November 8 upon Spanish music, before the members of the Hyde Park Music Club.

Walter Heermann, cellist of the Cincinnati Symphony Orchestra, was married recently to Marguerite O'Day, a member of the Russian ballet, which appeared here two summers ago at the Zoo Garden.

Helen Stover, a pupil of Hans Schroeder, of the College of Music, was soloist with the Cleveland Orchestra on November 6, in Dayton, Ohio. Also Marjorie Squires, a pupil of Mme. Dotti, likewise of the above institution, was soloist with the Cincinnati Symphony Orchestra, on its recent trip west.

A concert was given on November 13 at the East High School Community Center, by the Di Giorgia Concert Orchestra.

Florence Fehrman, a graduate pupil of Mme. Tecla Vigna, has been engaged as contralto at the First Presbyterian Church. Amelia Address, another pupil of Mme. Vigna, is soprano soloist there.

The Meltone Music Club was entertained at the home of Mrs. Carlton Talbott on November 8, in Norwood. A program of Edward MacDowell's music was enjoyed. Ernest Daulton was the accompanist.

The Norwood Baptist Church had an Armistice Day musicale on November 12, when for the first time a new ode was sung, it being A Commemorative Ode, A. D. 1919, which was composed by two Americans, Brian Hooker and Horatio Parker. There was a choir of thirty-five voices. Edna R. Kirgan is choir director and Mrs. Fred M. Hegner, organist.

Lillian Arkell Rixford, teacher of organ at the College of Music, gave an organ recital at Richmond, Ind., on November 14, under the auspices of the Ladies' Musical Club of that city.

A delightful pupils' recital was given on November 11, in the Odeon, by pupils of the College of Music. The following took part: Margaret Scaer, Robert Bernstein, George Segers and Lucille Scharringhaus, who are pupils of Ilse Heubner, William Morgan Knox, Giacinto Gorno and Lillian Arkell Rixford.

A concert was given in the ballroom of the Hotel Sinton, by the Matinee Musical Club of Cincinnati, on November 1, when a large audience was present. This organization makes a feature of bringing high class artists to this city, and the soloist at this opening concert was Jeanne Gordon, contralto. She sang a number of operatic selections, all of which were very much enjoyed. A group of solos was played by Guy Bevier Williams, her accompanist.

After a very successful tour—the first of the present season—the Cincinnati Symphony Orchestra has returned home with new glories. The several concerts were much enjoyed and a very flattering reception was extended to the new director, Fritz Reiner.

Mr. and Mrs. Fritz Reiner have made an application for citizenship papers. Mr. Reiner, who has now visited a number of American cities, expresses himself as very much pleased with the country, and intends to make this his future home. He says that there are much greater opportunities here for the development of music, his life work.

The second concert of the season by the Cincinnati Conservatory of Music faculty was given on November 18, at Conservatory Hall. Two new members of the faculty—Karol Liszewski, pianist, and Robert Ferutz, violinist—were introduced. The program was gratifying and showed the artistry and musicianship of the participants. A feature of the program was the Morceau Fantastique, by Marguerite Melville Liszewska, for piano and violin, a work of singular beauty.

When the work of overhauling Music Hall was contemplated it was realized that the organ, in order to be in keeping with the many changes made, would have to be rebuilt, particularly in view of the coming Golden Jubilee of the May Music Festival to be held next year. It was finally deemed advisable to build practically a new organ, the cost of which will be \$50,000. Because Music Hall is a public institution it has been determined to interest civic and welfare associations in making possible the idea.

The first organ recital of the season was enjoyed on November 17, when Edwin Arthur Kraft of Cleveland, Ohio, gave a concert at East High School. He was sponsored by the Southern Ohio Chapter of the American Guild of Organists. His playing proved him to be a master of his instrument.

Members of the Cincinnati Conservatory of Music faculty gave an evening of ensemble music at Conservatory Hall on November 18, the following taking part: Carl Herring, pianist; Peter Froehlich, violinist; Burnet Tuthill, clarinetist. The several artists performed in excellent manner.

The Mooseheart Concert Party gave two delightful concerts on November 19 at the Moose Temple. The principal attraction was Paul Di Bona, a boy cornetist, who possesses natural talent for this instrument.

A concert was given at the Northside Council, Knights of Columbus, on November 14, when Dorothy Richards, violinist; Helene Kessing, soprano, and Luther J. Davis, pianist, appeared. The program was made up of well known numbers and was much enjoyed.

An Italian program opened the season's series of concerts given by the Woman's Club music department, on November 17. In addition to a double quartet, including Mrs. Harrison Warren, Mrs. William Kerber, Mrs. John Sage, Louise Williams, Mary Pfau, Helen P. Wallace, Mrs. Albert Freiberg and Mrs. Charles Robertson, there were solo numbers by Mrs. Albino Gorno, Mrs. C. J. Broeman, Mrs. Frank Peters, Mrs. Max Miller, Mrs. Millard Shelt, Hazel M. Franklin, Emma L. Roedter, Mrs. Clarence Browning and Mrs. A. D. Murphy.

The Clifton Music Club met on November 17 at the home of Mrs. George Berger. In addition to the program rendered by members of the organization there were four guest artists present—Marguerite Melville Liszewska, pianist; Andre di Ribaupiere, violinist; Howard Hafford, tenor, and Grace Gardner, who was the speaker on this occasion.

At the regular meeting of the Monday Musical Club on November 13 the program included an interesting discussion on canons and fugues. The musical numbers included Bach compositions by way of illustration. Those taking part included Agnes Scath, Mrs. Clarence Bell, Mrs. Robert Finch, Mrs. Wesley Engel, Jane Kline and Edna Schoenfeld.

Plans have now been perfected between the authorities of the College of Music and the Teachers' College of the University of Cincinnati so that students of the public school music department of the College of Music will be given the advantage of collateral branches at the university. This new plan, together with the fact that the College of Music students also obtain their practice teaching in the Cincinnati public schools under the direct supervision of the director of music, makes this a very desirable course.

It is gratifying to note that Harold Morris, who began his musical education here in the Cincinnati Conservatory of music, under Marcian Thalberg in piano, and under Edgar Stillman Kelly in composition, is making a name for himself in New York musical circles, in both of the above branches.

Margaret Spaulding, who was formerly a student at the Cincinnati Conservatory of Music, has now moved to Pittsburgh, where she has been given the position of soprano soloist at the First Presbyterian Church.

At the regular Saturday noon recital on November 18 in the Odeon the following students of the College of Music were heard: Elba Davies, Richard Knost and Karl Payne, who are pupils of Otilie Dickerschied, Hans Schroeder and William Morgan Knox.

The Hyde Park Masonic Lodge gave an evening of music on November 21, the program being rendered by talent from the Cincinnati Conservatory of Music. The program

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the following prominent singers: George Reinher, Walter Mills, Marion Lovell, Elsie Marion Ebeling, George Rothwell, Elsie Lovell-Hankins, Hargrave Kirkbride, Bernard Schram, etc.

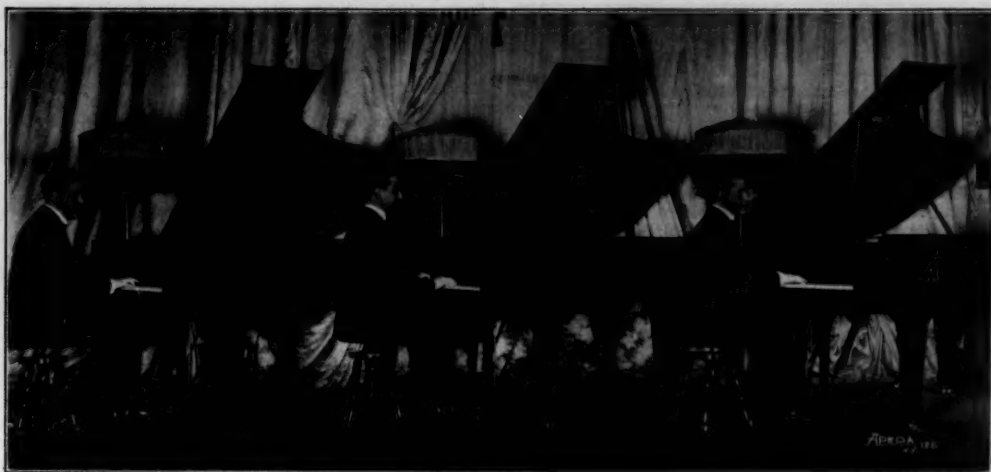
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In the course of their recording for the Ampico, the Original Piano Trio has worked out effects which are genuinely new in its field. Results of orchestral size and quality come out of the instrument which reproduces the playing of these three young masters of that new American art-form, which has been wrongly called jazz. So much conjecture has been aroused as to the means of obtaining these new effects, that it will be interesting to learn the secret of the process from Edgar Fairchild, a member of the Trio.

It has been possible to record the playing of six hands on one recording. Somewhere in the musical world trios may have been reproduced before this—but certainly never before have the results been concentrated onto one piano. That is precisely what has been done and in this fashion, according to Mr. Fairchild:

"In the Ampico recording laboratories, the Original Piano Trio play, say—A song of India or Chanson Dansante—play it on three pianos just as they do on the stage. The rest is up to the recording machine, which of course is a secret process and is the important cog in the wheel."

The orchestral breadth of the new effects is by no means

due to a mechanical trick. Mr. Fairchild and his partners confess to studying out a new piece as long as is necessary for them to be satisfied to play it. All sorts of novel, rhythmic effects, transpositions, embellishments, counterpoints and ultra-modern ideas in harmony are tried out, brought to judgment, discarded or retained according to their adaptability to the particular composition.

"The music of the day may be jazz," says Mr. Fairchild, "but jazz is no longer a helter-skelter, senseless elaboration for the sake of bewildering syncopation. So-called jazz is to become a true art-form and we believe no one will deny that it is having a tremendous impetus in that direction. It must rise above sheer rhythm. Variations of tone-blending and color used artistically is a far-reaching advancement toward this goal. It is in this direction that the trio has worked with encouraging popular approval in placing into our transcriptions dynamics and tone-coloring as varied and interesting, yet as musically sane, as possible. The rhythm of jazz takes care of itself; the color of it is decidedly up to the artists. In other words, instead of appealing just to the senses, popular music must appeal to the ear. In spite of its free and fantastic turn and its bewildering development, it is a basically logical musical trend, steadily refining and broadening to the position of an American standard."

was made up of readings and piano solos by Faye Ferguson, violin solos by Margaret Prall, and numbers by a string quartet composed of Margaret Prall, Ruby Johnson, Pauli Ferguson and Francis Baldwin.

Pupils of Dorothy Dasch Reese, assisted by Ralph Plummer, violinist, and Leonard Watson, cellist, gave a recital in the Odeon on November 21. The students who took part were Ruth Blank, Della Hunt, Evelyn Nichols, Mathilda Bets, Gertrude E. Moore, Olga Quatkemeier, Edna Potts, Leola Ranshaw and Helen Krieger.

The following gave a musicale at the Good Samaritan Hospital on November 17: Carl Wunderle, viol d'amour soloist; Emma Beiser Scully, pianist-composer; William Scully, Jr., basso, and Miss George Elliston, lecturer. Three compositions of Mrs. Scully were featured.

Donald Kissane, violinist, a former pupil of the Cincinnati Conservatory of Music, is giving a series of recitals in Iowa, where he has taken charge of the violin department at Cornell College Conservatory, Mt. Vernon, Ia.

Celeste Bradley, violinist, and Mabel Houston, soprano, of the College of Music, gave an enjoyable program at the McKinley School on November 16, the occasion being the opening of a community center in that section.

The choir of the Church of the Advent, Walnut Hills, sang Maunder's Song of Thanksgiving on November 19, at its second monthly musical service, under the direction of Graham Gordon.

W. W.

Washington Heights Musical Club at Plaza

It has already been frequently and pleasurably noted in these columns that the Washington Heights Musical Club has turned its activities in a direction that is no less important than it is new. Miss Cathcart, its organizer and president, has seemingly realized that music is not all merely the attendance upon the regular series of concerts at Aeolian, Carnegie or Town Hall, or of opera at the Metropolitan. There is another side, the amateur side, which has gradually fallen into discard in this city in the face of professional concert givers. The Washington Heights Musical Club decided to get its members together, not only as listeners, but also as performers. It has "closed" meetings where everybody plays or sings according to his or her ability, and it has "open" meetings where a set program is given by amateur members who are so excellent that the word amateur, except in the sense of doing it for the fun of it, would be out of place.

Such an open meeting was the one given at the Plaza on the evening of November 21 before a large audience. The artists were Miss Cathcart, who played piano duets with Robert Lowrey; Mrs. Harold B. Mason, a coloratura soprano with a splendidly smooth technic, who sang several groups of songs, assisted by Frank Stewart Adams (who is organist at the Rialto); Lawrence Goldman, a skilled violinist with a beautiful tone, assisted by A. Ruth Barrett in Handel's fourth sonata for violin and piano; Mrs. E. B. Kimble, possessor of a luscious contralto and Florence Bennett, brilliant pianist. The whole affair was a pronounced success.

An Appreciation of Helen Bock

Helen Bock, the young American pianist, in joint recital with Donnell O'Brien, the Irish tenor, achieved a success recently at the Chazy Rural School, after which a letter

of appreciation was sent to their manager, Annie Friedberg, which read as follows:

I wish to thank you for the splendid concert given here by Miss Bock and Mr. O'Brien. Miss Bock's wonderful technic and very charming personality won us all at once. The program of songs offered by Mr. O'Brien was most enjoyable. I think we should all be glad to have both of these artists return to Chazy some time.

(Signed) MARY E. SABIN, Principal.

Carmen Ferraro to Present Pupils in Opera

The first performance of the National Grand Opera Association, of which Carmen Ferraro is conductor, will be given in Brooklyn between Christmas and New Years, when there will be presented the second act of Lucia, last

act of Rigoletto, last act of Il Trovatore, and last act of Carmen. A number of American singers, trained in America, artist pupils of Signor Ferraro, will be given an opportunity to gain experience and make their operatic debut in their own country.

Women's Orchestra Presents American Works

In honor of the annual meeting of the board of directors of the National Federation of Music Clubs, held at the Bellevue-Stratford, Philadelphia, November 14, the Matinee and Philadelphia Music Clubs entertained their guests with some excellent music. The Philadelphia Music Club prepared a program of works by American composers, the dominant feature of which was the splendid work of the Women's Symphony Orchestra of Philadelphia, conducted by J. W. F. Leman, in a rendition of Mortimer Wilson's overture, The New Orleans Mardi Gras and Harriett Cady's Danse Orientale a la Chinoise. The New Orleans overture was awarded the \$500 prize offered recently by Hugo Riesenfeld, director of the Rivoli and Rialto theaters of New York, for the best composition submitted by American composers. The enthusiasm created by a large orchestra of women players rendering a prize composition was of significant importance in itself, but the impression made by the works of both composers fully warranted the ovation given.

Shanewis Produced in Chicago

Shanewis, by Charles Wakefield Cadman, is one of the two grand operas by an American composer to have the honor of being produced two consecutive seasons at the Metropolitan Opera House, New York.

It was recently given a number of performances at the Studebaker Theater, Chicago, by the American Grand Opera Company with a cast of American Singers. The Tribune of that city said: "Surprisingly favorable efforts had been made toward the projection of the English language. The text in almost all cases, even that of the chorus, was easily understandable, and Mr. Cadman's fluent melodies were sung with altogether pleasing finish."

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OPINIONS OF THE PRESS

Ida Geer Weller an Artist of True Quality

Attached are extracts from press notices received by Ida Geer Weller, mezzo contralto, which tell of the success scored by her in Wheeling and Yonkers:

Ida Geer Weller was the soloist. To say that she was pleasing and good was but half the story. She was a bolt from the blue—an artist of true quality. We have heard several of illustrious name and immense reputation who pale by comparison with her. Possessing a mezzo-contralto of warm color and beautiful timber.



IDA GEER WELLER,
 mezzo-contralto.

singing with fluent power a sure dramatic sense, and an always graceful expression, she demonstrated complete and refined vocal equipment. Her range was extensive and without noticeable difference in registral value. Resonance, taste and musical understanding are probably her chief attainments, but in every way she was indeed satisfactory.—Wheeling Register.

Too much cannot be said in commendation of this artist's work. She has everything that we would expect of a real artist—excellent poise, compelling personality, interpretative ability of high order and a naturally beautiful voice of much warmth and dramatic in color. All these superlative qualities combined with intelligence and clear enunciation made her singing a real delight to the large audience who demanded many encores.—Wheeling Intelligencer.

Ida Geer Weller, mezzo-contralto, stood out in a varied program that covered a wide range of expression and gave her ample opportunity to move her audience with her voice of great range and beautiful quality. Quite as pleasing as her wonderful voice itself was her ability to carry her auditors into the various moods in which the various songs were written. Seldom has Yonkers heard a more finished artist.—Yonkers Herald.

Ida Geer Weller's exquisite voice has been accorded the highest praise by music critics and the press generally wherever she has sung. She adds to her fine voice a pleasing personality and sings with clear enunciation that enhances the enjoyment of her hearers. As a concert singer Ida Geer Weller has an assured reputation and her interpretation of the classics on last evening's program showed a versatility covering the wide range of qualities desirable in a singer of note. Her rendering of Gounod's O Divine Redeemer was especially fine.—Yonkers Statesman and News.

Cortot Triumphs With New York Symphony

Playing Saint-Saëns C minor concerto with the New York Symphony Orchestra, under Walter Damrosch, on November 11 and 12, Alfred Cortot scored a success which, in the words of Henry T. Finck of the New York Evening Post, made the audience "wild with enthusiasm." On November 11, Mr. Cortot also participated with Mr. Damrosch in playing the piano parts of Saint-Saëns Carnival of the Animals, and the critics noted, as the New York Herald said, that "Alfred Cortot, at the piano, provided a delightful contrast in his feeling interpretation of Saint-Saëns concerto and the rollicking spirit of burlesque with which he infused the March of the Lions and the struggle between the rival 'Pianists'."

A few typical comments on his performance of the concerto follow:

Delighted the audience with a superbly virile yet delicate and polished performance.—H. T. Finck, Evening Post.

Had a happy reception from the audience which seemed well pleased at his swift and scintillating skill and particularly at his strength in those salvos of the introduction.—G. W. Gabriel, Sun.

His performance was, not to put too fine a point upon it, a prodigious achievement, an extraordinary tour de force not merely of technique, but of insight into the music itself and of rising it to a higher value, as it seemed, than it really possesses.—Richard Aldrich, Times.

It gave the French pianist a chance for a performance of brilliant high lights and expressive shading; his delicacy of touch brought out runs of rippling smoothness, and a wealth and variety of feeling in quiet passages.—Tribune.

The distinguished French soloist gave a stirring exhibition of his bravura persuasions, that the audience threw all reserve to the winds.—Max Smith, American.

Critical Praise for Dicie Howell

Bridgeport, Conn., falls in line with praise for Dicie Howell, who appeared there recently. The critic of the Times stated that the frequent and difficult runs in the soprano part of the selection from Martha displayed the very elastic quality of Miss Howell's voice. Extracts from comments in the Post were as follows: "Miss Howell possesses a soprano voice, sweet and clear, which is used to the best advantage at all times. She was given an enthusiastic reception when she first appeared by the large number who remembered her fine work with the Bridgeport Oratorio

Society last season." The Bridgeport Telegram spoke of Miss Howell's clear, bell like tones.

"Dicie Howell's soprano voice was charmingly fresh and clear," so said the critic of the Lima News after the soprano's concert there a short time ago. The young singer's art was equally well appreciated when she appeared in Buffalo, the Evening News stating that the audience took very evident pleasure in her voice. The same paper also spoke of her being a soprano of delightful purity and mentioned especially the freedom and ease with which she sang. According to the Buffalo Courier, she displayed a fine soprano voice and excellent musicianship coupled with a dignified and charming stage presence.

Among the engagements that followed Miss Howell's recently successful recital at Aeolian Hall are three additional ones for the month of December. She will be the soloist with the Male Chorus Association in Omaha, Neb., at the Brandies Theater on Thursday evening, December 7. She has also been engaged to sing The Messiah in Philadelphia, December 27, for the Oratorio Society, under the direction of Henry Gordon Thuermer. The third appearance was in Johnson City on Sunday evening, December 3.

Ralph Leopold With Cleveland Orchestra

At the pair of concerts given November 2 and 4 by the Cleveland Orchestra, Nikolai Sokoloff conductor, Ralph Leopold appeared as soloist, playing Grieg's piano concerto in A minor, op. 16. His success was pronounced, the audience recalling him time and again, even after the piano was pushed aside.

Leading Cleveland newspapers speak in highest terms of Mr. Leopold's playing. James H. Rogers in the Cleveland Plaindealer commented as follows:

Grieg's ever fresh and beautiful piano concerto was played in effective style by Ralph Leopold, the soloist of the evening. Mr. Leopold is a pianist of eminent attainments with a comprehensive and highly developed command of the keyboard, and with clear and musically understanding of artistic values. Formerly a resident of Cleveland, he has won noteworthy successes in late years and has achieved a country wide reputation. There was especial pleasure in hearing him again in what was at one time his home town.

He came with laurels garnered elsewhere and he d-parts with new ones. This concerto of the Norwegian composer is, we are inclined to believe, a favorite of Mr. Leopold's, for he plays it with ripe appreciation of its characteristic melodies, with their tang of the Netherlands, and of its spicy and well defined rhythms.

Mr. Leopold's hearers showed their pleasure in his performance by hearty and long continued applause, recalling him to the stage several times after the impressive peroration of the concerto.

Archie Bell, in the Cleveland News of November 3, had the following to say:

Ralph Leopold was the featured soloist at the third symphony program of the Cleveland Orchestra at Masonic Hall, Thursday evening. He played Grieg's concerto in A minor for the piano, which is destined to immortality; and he played it brilliantly, stressing its poetry and beauty, which proved that he had the proper, the correct understanding of the work, which is rare with this often-repeated composition.

It's on a guess, of course, but it seems worth making. Leopold is a good friend of Percy Grainger. Grainger was practically a protégé of Grieg's. Not a bad guess that whatever of the Grieg interpretation which did not come to Leopold from study, came direct from the composer via Grainger. Anyway, the result was most gratifying and Mr. Leopold received applause from the audience that was well warranted. . . . Mr. Leopold showed much technical skill and several of the other things that are now commonplace in the classroom. The thing that counts is musical intelligence and that was demonstrated in a big measure.

Ovations for Gadski on Tour

Johanna Gadski, the noted Wagnerian soprano, made her first appearance of the season at a recital in Milwaukee on November 9, under the auspices of the Wisconsin State Teachers' Association and was given an ovation by 6,000 members that packed into the Milwaukee auditorium.

Thomas W. Boyse, president of the Association, sent the following wire to S. Hurok, Mme. Gadski's manager: "Six thousand Wisconsin teachers accorded Mme. Gadski enthusiastic reception at auditorium tonight."

On November 13 Mme. Gadski was heard in recital in Great Falls, Mont., and the following day she received highly favorable critical praise from the dailies, the Tribune of that city stating that she was given one of the most cordial ovations ever accorded an artist by a Great Falls audience. Other comments in the same paper were as follows:

It was a real triumph of art, proving that the appreciation of Mme. Gadski's voice cannot be confined to one race or nationality, but is a treasured talent for the whole world to enjoy. Though she has been in retirement for five years, her voice seems to have taken on a new grandeur, tranquillity and beauty. None of those who had heard her when she was a prima donna with the Metropolitan Opera Company were disappointed with her recital here. She rose to fame as a great Wagnerian operatic singer and she was generous to her Great Falls admirers with excerpts from those operas. . . . The boxes of the theater were filled with many of society's leaders, giving the recital the atmosphere of a formal opening of the musical season here.

In reviewing this recital, the critic of the Great Falls Leader stated among other things that the great soprano never received a warmer welcome than from the music lovers present.

Milan Lusk Well Received in Belvidere (Ill.)

The recital of the Bohemian violinist, Milan Lusk, in Belvidere, (Ill.) on October 26 was one of the most successful of his opening season. Long before the concert was scheduled to begin, people were pouring into the Methodist church, and it is estimated that an overflow audience of 1200 people greeted the violinist. Regarding it, the music reviewer of the Belvidere Republican wrote:

The Max Bruch violin concerto proved an ideal opening number. Lusk's playing was truly the work of the finished artist. Confident in the surety, power, and beauty of his own interpretations, he performed wonderfully, bringing forth music that inspired. Technically, Lusk's playing was irreproachable, approaching perfection, and of a nature and range that brought forth every possible feature of technique. Some of the more were of a character that none but a great master could have even attempted. If there is any single phase of the violin's mastery which this great though comparatively young artist has not attained, there is no music to express it. The instrument was made to express pathos, gladness, enthusiasm, passionate appeal to the noblest heights of human ambition—every emotion in the human sphere.

Another New England Date for Maier and Pattison

Guy Maier and Lee Pattison, who recently returned from an Australian season and are now appearing in their recitals of music for two pianos on the Pacific Coast, have been engaged for a recital on March 26 at Leominster, Mass., under the auspices of the Thursday Music Club.

GOTHAM GOSSIP

GRIEG PROGRAM AT BECKER STUDIO.

At the studio of Gustave L. Becker (The American Progressive Piano School), November 25, an interesting program of Grieg music for piano, voice and violin was rendered. Hazel Escher, a pupil of Mr. Becker, played commendably To Spring, Nocturne and Bridal Procession. Johanna Appleboom-Arnold gave a musically interpretation of the beautiful Grieg piano sonata, op. 7, playing with good phrasing, accents and contrast. A group of favorite songs of the Norwegian composer were well sung by Hermine West, who has a clear soprano voice. Gertrude M. Potwin, with Mr. Becker at the piano, played the brilliant sonata for violin, op. 8, rendering it with feeling and good style. Helen Tracy and Mr. Becker concluded the program with the Romanze for two pianos, op. 51, an interesting set of two-piano pieces. Mr. Becker prefaced the playing of some of the numbers with brief remarks about the Grieg music.

LEASK-HUGHES RECITAL AT PATTERSON STUDIO.

November 27 a large company gathered at the Elizabeth Kelso Patterson Studio to hear a joint recital by Estelle Leask, soprano, and Gwyneth Hughes, contralto, with Harry Horsfall at the piano. Miss Leask sang songs in French, English and Spanish, the last named being four Mexican songs by Manuel Ponce. Miss Hughes sang arias by Ponchielli and Saint-Saëns, as well as songs in German and English. Mr. Horsfall played piano pieces by Saint-Saëns, d'Albert and Christensen, as well as the accompaniments. Both these singers are first class artists, and have been heard in prominent halls of New York and vicinity.

MUSIA MADELEVSKA PLAYS AT RUMFORD HALL.

Musia Madelevska is a piano pupil of Carl V. Lachmund, and was heard in a concert of the Music Students' League at Rumford Hall, November 25. She played works by Bironiki, Liadoff, Doumka, Tchaikowsky, and Glinka-Balakirev (The Lark). Later she gave two preludes and a waltz by Chopin, playing with much technical assurance, excellent phrasing and variety of touch. She won a double recall, well deserved.

COURBOIN'S REQUEST PROGRAM AT WANAMAKER

The last recital in Mr. Courboin's series at Wanamaker Auditorium took place November 29 when he played a request program. It is interesting to learn that the largest number of requests to the management came for Edwin Grasse's Serenade and Debussy's Afternoon of a Faun. As a fair sample of the Catholicity of Mr. Courboin's programs it is here reprinted in full: March of the Priests (Mendelssohn), Largo from New World Symphony (Dvorak), Allegretto (Wolstenholme), Passacaglia (Bach), Serenade (Grasse), Pièce Héroïque (Franck), Afternoon of a Faun (Debussy), Ave Maria (Schubert), Finlandia (Sibelius).

DICKINSON RECITAL AT WELLESLEY.

Clarence Dickinson gave a recital at Wellesley College, November 9, at which he played: Fantasia in G minor, Bach;

Giles Farnaby's Dream (1580), Farnaby; Toccata, Le Froid de Mereaux (1775); Pièce Héroïque, Franck; Scherzo, from Storm King symphony, Dickinson; Cathedral Prelude and Fugue, and Anna Magdalena's March, Bach; Angelus, Massenet; Toccata, Yon; Revery, and Romance (new), Dickinson; Norwegian Rhapsody, Sinding.

WARREN GEHRKEN'S 23RD ORGAN RECITAL.

Compositions by Bach, Bonnet, D'Antalfy, Franck, Sibelius, West, Gillette, Smith and Jepson were played at his twenty-third organ recital by Warren Gehrken A.A.G.O. November 23, at St. Luke's Church, Brooklyn, Rev. Henry C. Swentzel, D.D., rector. The present writer has heard several of the Gehrken recitals, and found them most interesting, for this young organist has plentiful technique, combined with refinement and individuality. It is interesting to note that the last three names quoted in the foregoing are those of American composers. The program notes printed by Mr. Gehrken lend additional interest.

MUSIC AT HAMILTON THEATER.

In no theater of New York City is music more prominent and appreciated than in the Hamilton Theater, Broadway and 146th street. This section of Washington Heights is largely inhabited by German and Jewish citizens, who are all ardent music lovers. Mlle. Proszwizka, celebrated Russian violinist, wearing handsome costumes, played Liszt's Love Dream (arrangement) beautifully, and an unnamed pianist played the Rigoletto fantasia with brilliant touch. November 27, "Jimmy" Carr conducted with tremendous effect his Golden Gate Orchestra, this being quite the snappiest jazz music and orchestra ever heard. The organist plays well, and so does the orchestra.

THEODORE STRONG ON THE EVENING MAIL.

Theodore Strong, organist and director of music at Grace M. E. Church, has begun musical work on the Evening Mail, in which he hopes to be of special assistance to members of the organ profession.

MARIA CANAL WRITES.

Maria Canal, pianist, whose picture has appeared in the MUSICAL COURIER and her playing highly praised, has returned to her home in Havana. She writes: "Here I am in my beautiful Cuba, but missing New York and all my friends."

VAN DEN ANDEL RECITAL, JANUARY 4.

Willem van den Anel, pianist, announces a recital at the Town Hall, January 4, when he will play Bach's Chromatic Fantasia and Fugue, Beethoven's Waldstein Sonata, and works by Chopin, MacDowell, Arthur Hartmann and Schubert-Tausig. He is a graduate of the Royal Conservatory of Rotterdam, and has played in that city, in France, and in the western part of the United States.

DR. KARL RIEDEL ENGAGED AT METROPOLITAN.

The announcement is made of the engagement as assistant conductor for three years at the Metropolitan Opera House, of Dr. Riedel. December 6 he was at the piano for the Schlegel recital, Town Hall.

FIRMIN SWINNEN INAUGURATES NEW MOELLER ORGAN.

Too late for detailed mention in this issue of the MUSICAL COURIER, Firmin Swinnen, now of Philadelphia, gave a dem-

onstration and recital, showing the manifold superior qualities of the newly installed Moeller organ, in the State Theater, Jersey City, the members of the American Guild of Organists and of the National Association of Organists being special guests. Following the recital Mr. Moeller entertained the large company at luncheon at the Elks' Club, and was introduced by his New York representative, Mr. Lueberhoff.

WALTER WASON SINGS AT SUMMERFIELD.

Walter Wason, of Greenwich, was special soloist at the Summerfield Service on the evening of November 26, when the choir sang Maunders Song of Thanksgiving. In this he sang the solos as well as his part in the duets, with beauty of voice, and distinct articulation, giving great pleasure to everyone who heard him. Others engaged in the work were Cecilia F. Hanfmann, soprano; Ernest A. Simons, bass, and the choir of twenty young singers, all under the direction of F. W. Riesberg. The Gloria Trumpeters, Albert Wiederhold, baritone, and Richard Crooks, tenor, appear there as soloists this month.

HUNTER COLLEGE CHAMBER MUSIC.

Borodin's quartet No. 2 will be the principal number of the Lewisohn Free Chamber Music Concert, Thursday evening, December 7, in Hunter College chapel, at 8.30. Other numbers on the program will be by Nedball, Alvarez, Grainger and Mendelssohn, played by the Max Jacobs String Quartet. Dr. Henry T. Fleck will discuss the Borodin quartet.

SOUTHLAND SINGERS' VERSATILE CONCERT.

The Southland Singers will give its annual versatile concert Saturday afternoon, December 9, at the Hotel Plaza. An attractive program has been arranged, on which only members, active and associate, will appear. This fulfills one of the main purposes of the organization. Dancing will follow the program. F. W. R.

Lord Mountbatten Meets Chevalier de Lancellotti

Chevalier de Lancellotti, the distinguished pianist and teacher, who is now settled in New York, has received the following letter from Lord Mountbatten:

New York City, November 15, 1922.

My dear de Lancellotti:
It was indeed a pleasure to have seen you again, here in New York, which does seem rather distant from Malta, where I remember with pleasant recollections, having often heard you when you were playing for my parents and teaching my sister.

I trust that your life here in America will bring both happiness and prosperity.

Sincerely yours,

(Signed) LOUIS MOUNTBATTEN.

Chevalier de Lancellotti, who was pianist to Lord Mountbatten's parents, Their Highnesses Prince and Princess Louis of Battenberg, and music teacher to his sister, Her Royal Highness Princess Andrew of Greece, has a fine collection of letters and testimonials from many sovereigns and a large number of members of the English aristocracy, in grateful recognition of his splendid work as pianist, teacher and conductor.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

COLONIAL MUSIC.

"Was there any piano music written in the 'Colonial Period' and if so can you suggest anything to be played on a program of 'Colonial Music'?"

There appear to have been no compositions for piano in the early history of music in the United States. The influence of the Puritans was entirely against any secular music, and only most depressing tunes for hymns existed. Louis Elson has written National Music of America and also additional chapters for Rupert Hughes' American Composers. Francis Hopkinson, who was born in 1737, was the first American composer. He was a lawyer by profession but deeply interested in music, and was a good performer on the harpsichord. He composed the first original piece of music written in America, the secular song My Days Have Been So Wondrous Free. He died in 1791.

IS IT GENUINE.

"If this request is in order, I would like very much for you to advise me, I may tell whether or not a violin, of the Antonio Stradivarius 1721 make, is genuine."

If you will write to Rudolph Wurlitzer Co., 120 W. 42d Street, New York City, giving all particulars possible about the violin, they will be able to tell you as to its genuineness. Two or three years ago there seemed to be an "epidemic" of Stradivarius violins in the Middle West, inquiries coming in at the rate of two and sometimes three a day, for three or four weeks. They were mostly referred to the Wurlitzer Company, an authority on the subject.

ROSENKAVALIER.

"I have been very anxious to know when Strauss' Rosenkavalier was last played here by the Metropolitan Opera Company, and thought you might be able to give me some information."

Six years ago Rosenkavalier was sung by the Metropolitan Opera Company in New York and again November 20, 1922, to open the Brooklyn season.

MORE VANNUCCINI PUPILS.

An inquiry a few weeks ago about the artist pupils of the late Signor Vannuccini has brought a communication with several names not previously mentioned. Thanks are extended for the information. The most celebrated of Sig. Vannuccini's pupils was Mme. Scialchi, well known in the United States where she sang for a number of seasons in opera and whose voice was considered a very beautiful one. In 1882 she came to this country under the direction of Col. Mapleson, and sang under Abbey in the first season given in the Metropolitan Opera House, 1883-4. The next two seasons she again appeared with Mapleson, but sang at the Metropolitan under Grau's management from 1891-6. It was in 1884 that she appeared with Patti. Her voice had a range of two and a half octaves and was perfectly even throughout. The late George Sweet was a pupil, and likewise Helen Grey, a singing teacher of New York, who was also a pupil of Mme. Marchesi in Paris.

THEMATIC CATALOGUE.

"Can you tell me if it is customary for music publishing houses to issue thematic catalogues of just ordinary pieces of music, or is it only of the higher class of music that this is done? Do you think it is of any benefit to have the theme of a composition printed in the catalogue? Does it mean much to the ordinary purchaser of music? When did the custom originate and is it of long standing or of recent days?"

A thematic catalogue, that is, one which in addition to the title and other particulars has the first few lines, that is the theme either of the whole work or of each movement. The earliest published list of this description was in six parts, issued between 1762 and 1765 with seventeen supplements extending from 1766 to 1787, the whole forming a volume of 792 pages. The first volume is signed by Johan Breikopf, founder of the well known firm. In the last years of his life, Haydn made a thematic catalogue of a large number of his works, which has not been printed but of which copies have been made. A thematic catalogue has been preserved in which Mozart entered his works as he composed them. At the present time it may be said there are many thematic catalogues of modern compositions, popular songs being particularly represented. It is certainly a great advantage to "try" the songs before making a selection, as there are such quantities published these days. The catalogues of the large publishing houses are very interesting to a musician who enjoys reading music, as so many "tunes" are given, some of them in full and not just the theme.

TEMPERAMENT.

"What is exactly understood when temperament is spoken of? I hear people say a singer has temperament, but I cannot see that the singing is very different from one of which it is said she has no temperament. Can you explain it to me?"

The musical dictionaries give such an extremely technical definition of the word temperament that it would only confuse an amateur. According to these authorities it has nothing to do with the voice or characteristics of singers and players—for instrumentalists are also supposed to display temperament—but is entirely the matter of tuning an instrument, about thirteen pages being devoted to the subject by one of the authorities consulted. Usually, however, it is the word used in connection with any musician who plays with great artistic ability. The musical dictionaries do not mention the word excepting as in regard to tuning, so they do not recognize it as a characteristic of the way the singing or playing is done. Some years ago in London, a singer who suddenly developed a tremolo was spoken to about it, as it quite destroyed the pleasure of listening to her voice. She was rather indignant at the criticism and said: "That is temperament." So that is what one person considered the word to mean, and a disagreeable meaning it was. A pianist of note in several countries, who suddenly commenced throwing his hands in the air and banging down on the keys, also described his new manner of playing as "temperament."

ABOUT TEMPO.

"Do you think that one should always follow the directions indicated for the tempo in which a piece is to be played, or use his or her own discretion about it? Do you think a composer always hears his own piece of music exactly? I know that in playing I often do not follow the directions set down and, to my mind, improve the tempo—but that may be conceit. Thanks for any information you may render."

Of course the directions for the tempo of a composition as indicated on the music is the way the composer considers the best results would be obtained for his work. It was not until the middle of the seventeenth century that composers began to indicate the tempo at which they wished their works to be played. All the music from the time of Bach and Handel was marked with explicit directions, the metronome being the most correct way of expressing the speed. Many people, however, consider that the metronome gives too mechanical a way of playing, does not leave a chance for any individuality in the performer. Of course the directions are usually given in Italian, although some composers use their own language. Schumann employed German to express his wishes, and while Beethoven at one time used German, he afterwards returned to Italian. But not always does the Italian word express its true meaning, as for instance the word "andante;" this really means "going" but gained an entirely different meaning when applied to music, as it is considered to mean slower instead of faster, which the word would appear to indicate, thus giving a wrong impression. There must be individuality in a person's playing or the piece becomes flat and dull. Play to enjoy the music even if you do not always agree with the composer's marks.

Hilda B. Wells Appears in Stroudsburg

On October 24, in the auditorium of the high school of Stroudsburg, Pa., Hilda B. Wells, pianist; Emil Schmidt, violinist, and William Schmidt, cellist, appeared in a delightful concert, which was, according to the Evening Press,

"a splendid artistic success." In commenting upon the playing of Miss Wells, the same paper said in part: "Miss Wells, who is a musician of exceptional talent, scored a great success in her solo numbers, where she displayed a beauty of tone, brilliancy of technic and a delightful charm of interpretation which cannot be given sufficient praise, but it was in the ensemble work that her ability was most brilliantly shown, for her accuracy and sense of rhythm was such that her exceptional ability seemed to be voiced in her every note and making a splendid background for the music of the violin and cello."

Ernest Davis Scores in Former Home State

The Bethany Oratorio Society of Lindsborg, Kan., performed Handel's Messiah on November 18 and 19 in St. Louis, Mo. Ernest Davis, a former Bethany College student, was especially engaged for the tenor role in the oratorio, and from all reports acquitted himself admirably. "His was one voice in a mighty space," wrote the music critic of the Kansas City Star, "but it was a noble voice. Mr. Davis fitted into the rather overpowering big musical scheme of The Messiah as it is sung by the Lindsborg people, as well as any tenor heard with this chorus in recent years. His voice is dramatic enough for the prophetic passages, lyric enough for purity and the dignity due to oratorio. He is a young man and the fact that he was formerly a student at Bethany College made the occasion one of unusual interest, for it was his debut in a Lindsborg Messiah concert."

Lillian Croxton in Demand

The American coloratura-soprano, Lillian Croxton, is steadily gaining in popularity and is receiving many engagements through her delightful singing. One of her recent appearances was a joint recital with Fred Cromwell, pianist, at the Bethel Methodist Church, on October 27, at which she rendered several coloratura compositions. Mme. Croxton has a lovely soprano voice of good quality and brilliancy. She was well received and several encores were demanded. November 28 she sang for WJZ radio at Newark, and in the near future she will give a recital at the Hotel Ritz-Carlton, New York.

Christian in California

Jessie Christian is having as much success in her concerts this season as she has always had in opera. Immediately after her triumph in Houston, Tex., where she sang in Carmen and the title role in Lakme with a group of opera stars from the Metropolitan and Chicago companies, she went to California. Her tour there is embracing the principal cities, and dispatches speak of her splendid audiences and the enthusiasm with which she is being received. Immense audiences heard her in San Francisco, where she appeared in a special series of concerts. Miss Christian will return to California for another tour in the spring.

Schumann Heink for the American Artist

"You do not have to go out of this country to find your artists. The people of the United States spend thousands of dollars to hear so-called artists from a foreign country when there are better ones at home." Thus declared Ernestine Schumann Heink to a newspaper reporter on an important Western daily after one of her recent concert appearances, confirming again an opinion she has repeatedly expressed from time to time within the last few years—an opinion that should have weight with the younger American artists before the public today, coming from the authority it does.

Berolzheimer Presents Tickets to Guilman Students

City Chamberlain Philip Berolzheimer has provided seven sets of season tickets for the New York series of the concerts of the Boston Symphony Orchestra, and presented them to Dr. William C. Carl, to be distributed among the students of the Guilman Organ School. They will be awarded to those who merit them.

Hellar-Fritschy Concerts for Wichita

The Hellar-Fritschy Concert Direction announces a most attractive series for Wichita, Kans. The course includes recitals by Louise Homer and her daughter, Jascha Heifetz, Frances Alda and assisting artists, and Erna Rubinstein.

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D'Alvarez Enjoyed Her Australian Tour

Marguerite D'Alvarez, accompanied by her secretary, Evelyn Woolf; Livio Mannucci, cellist, and Edward Lowrey, associate manager of the Daniel Mayer bureau, arrived in San Francisco on the S. S. Tahiti on November 6. It was within a day of exactly six months after the departure of the party from New York, and during that time the contralto gave forty-eight concerts, or an average of three a week while on land. These included seven in the United States, Canada and Honolulu en route. The other forty-one took place as follows: Sydney fourteen, Melbourne twelve, Adelaide four, Perth four, Wellington three, and Auckland four. The same enthusiasm that had prevailed everywhere in Australia greeted the singer and her associate artists in New Zealand, and there were hundreds at the station to see her off when she left Auckland to board the Tahiti at Wellington.

The stops made on the homeward journey included Rarotonga, one of the Cook Islands, and Tahiti. A stay of twenty-four hours in Papeete, the capital of Tahiti, gave ample time for motor trips and visits to the interior. A native luncheon, more interesting than palatable, since the first course consisted of raw fish, was an event which took place at the Hotel Tiare, made famous in Maugham's *The Moon and Sixpence*. There, incidentally, were encountered some of the men whom O'Brien put into his *White Shadows in the South Seas*. Another interesting event of the homeward voyage was the usual fancy dress ball. Mme. D'Alvarez was represented by a proxy, as she loaned her Carmen costume to one of the other passengers, but Mr. Lowrey and Mr. Mannucci appeared as a hula-hula dancer and a Sicilian boatman, respectively. The trip was unusually smooth and the weather delightful, and the prima donna came ashore the winner of the deck golf tournament.

Assisted by Lois Maier, pianist, Mme. D'Alvarez began her American season at Leland Stanford University, Palo Alto, on November 9, and on the following night sang in the high school auditorium in Piedmont, Cal. Her other California dates included November 13, Hanford; 14, Fresno; 15, Claremont; 18, Los Angeles; and 21, San Diego. From there she went to cities in Arizona and Louisiana, and then returns to the Northern Pacific states to fill engagements in Portland, Eugene, Salem, Vancouver and Victoria, which were to have taken place in October but had to be postponed on account of the extension of her tour to include New Zealand. Her Western tour ends with an appearance with the Portland Symphony Orchestra on December 20, after which she will come East and resume her concert activities by giving a recital in Baltimore on January 3.

Tillotson Concert Bureau Active

Betty Tillotson believes that the field of motion picture theaters is a splendid avenue for the young artist, and the concert artist cannot possibly injure her reputation by appearing in these theaters but, on the other hand, it often proves a substantial advantage. In other words, the artists become acquainted and the public begins to know them better. She also believes that real artists can sing in vaudeville to considerable advantage, and if the concert singers make good in vaudeville they are well equipped for any field of activity.

During the past weeks, in fact since the opening of the Eastman Theater in Rochester, N. Y., Miss Tillotson has furnished most of the artists for that institution. Her first was Marion Armstrong, soprano, whose success was instantaneous and resulted in her being engaged by the Century Club for the following month. Miss Armstrong had never sung to the popular audiences before, her work being confined solely to concerts, but the results were flattering and the critics of Rochester were unanimous in their praise.

After Miss Armstrong's appearance Miss Tillotson sent to Rochester, Steel Jamison, tenor; Margel Gluck, violinist; Susanne Clough, mezzo-soprano, and Herma Menth, pianist. All of these musicians received a hearty welcome from the local critics. Recently, Walter Mills, baritone, filled a week's engagement there, followed by the National Male Quartet. A great deal has been written about the beautiful Eastman Theater and the opening was a gala occasion; so it is quite an important thing for the Tillotson Concert Bureau to be connected with such an organization.

Tito Schipa Highly Received in Concert

There has been a great deal of interest and enthusiasm evidenced this season in the concert appearances of Tito Schipa, tenor of the Chicago Opera. Everywhere he has appeared he has been wildly acclaimed, his audiences having adequately demonstrated their appreciation of his glorious art.

He recently appeared at Auburn, N. Y., in a concert sponsored by the Rotary Club, and gave a gratifying performance and won a veritable ovation, the critics sparing no superlatives in their praise of his artistic work. Following, he appeared in Savannah and New Orleans, completely captivating those who heard him. This was his second appearance in New Orleans, and after scoring such an unusual triumph at his last concert there, the local manager arranged for a return appearance to satisfy the demand of his many admirers, and his second performance was so phenomenal that it only served to duplicate more than



MARGUERITE D'ALVAREZ PHOTOGRAPHED WHILE ENROUTE TO AMERICA.

(1) Mme. D'Alvarez and Livio Mannucci on the S. S. Tahiti. (2) Captain Aldwell, Mme. D'Alvarez and Edward Lowrey on the S. S. Tahiti homeward bound. (3) Gathering flowers and coconuts with her secretary, Evelyn Woolf near Papeete, the capital of Tahiti.

ever his former success. He is to give concerts in Pueblo, Colorado Springs and Denver, after which his itinerary will take him to Cuba for three successive appearances in Havana. He will then return to Chicago for his season with the opera.

During the summer Schipa studied two new roles, one being Romeo, in which opera he will sing opposite Mme. Galli-Curci; the other is Lionel in *Martha*. Both should create unusual interest.

Arthur Wilson Artist Pupils' Activities

Artist pupils who have been or are associated with Arthur Wilson in his studios in New York and Boston during the winter and at Merriewood Park, N. Y., during the summer have been showing results of their preparation.

Of Arabel Merrifield, contralto, who was the Cieca in the Zuro production of *Gioconda* at the Brooklyn Academy of Music, the Mail said: "Her Voce di donna was the most legitimate singing of the evening."

William Ryder, baritone, recently was chosen for the quartet position at the First Congregational Church of Montclair, N. J. Mark Andrews is organist and director.

Martha Atwood, soprano, and Alessandro Alberini, baritone, who are preparing their roles for opera in Milan with Carlo Schneider, Amato's accompanist and coach, were recently offered an engagement in Sicily which it is reported they declined.

Marion Telva With Friends of Music

Marion Telva, contralto, of the Metropolitan Opera Company, was one of the soloists with the Society of the Friends of Music, under the direction of Artur Bodanzky, at Town Hall, on November 26. This was Miss Telva's first appearance in New York this season except with the Metropolitan Opera Company.

Rosa Ponselle Busy Touring

Rosa Ponselle, of the Metropolitan Opera, is having not only the busiest but also the most successful concert tour in her career. She appeared in Oklahoma City on October 20 under the local direction of Hathaway Harper at the High School Auditorium. It was her first recital in that city and drew a capacity audience. Under the auspices of the Mozart Society, Miss Ponselle made her second San

Antonio appearance on October 24 at the Breckenridge Auditorium and created even more of a sensation than on the occasion of her debut in that city. The Amateur Choral Club of Austin presented her in that city for the first time on October 26, her recital being heralded by the press of Austin as the outstanding musical treat of many a season.

Miss Ponselle will be busy on her fall tour up to December 15 when she will join the Metropolitan forces for the regular winter season in New York.

Leo Blech to Conduct Wagner at Manhattan

Leo Blech, general musical director of the Berlin State Opera, formerly of the Royal Opera of Berlin, will be first conductor of the Wagnerian Opera Festival, to be given this winter at the Manhattan Opera House by the company of Das Deutsche Opernhaus in Berlin, it was definitely announced by the management. Mr. Blech was made General Musikdirektor of the Berlin Royal Opera in 1913, after conducting highly successful Wagnerian operas in Spain, Denmark, Russia and other countries. Other conductors of the Wagnerian Festival at the Manhattan will be Otto Moericke, conductor of Das Deutsche Opernhaus, and Eugene Gottlieb, conductor of the Landestheater in Wiesbaden, Germany.

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MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash., January 3.	JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.	HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, November, January and June.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.	TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.	MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	LAURA JONES RAWLINS, 1245 Devisadero St., San Francisco, Dec. 5, 1922; Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.	CARA MATTHEWS GARRETT, "Mission Hill School of Music," 131 West Washington, San Diego, Calif.	VIRGINIA RYAN, 828 Carnegie Hall, New York City, December.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 18 and June 18, 1923.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Feb. 1, 1923.	MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1815 Linwood Blvd., Kansas City, Mo.	MRS. S. L. VAN NORT, 2818 Helena St., Houston, Texas.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February; Wichita, Kansas, March; Columbus, Ohio, June.	CLARA B. LOCHRIDGE, 1118 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.	CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.	ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

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PROVIDENCE MUSICAL HAPPENINGS

Providence, R. I., November 28.—Max Rabinoff chose Providence as one of the first cities of the East in which to present his Ukrainian National Chorus, and, as in New York and Boston, enthusiasm ran high. Nina Koshetz was the soloist and was accorded an ovation after her solo group. The company was met at the Union Station by a delegation from the Ukrainian Society of Rhode Island, headed by the Ukrainian Band, and escorted to the Crown Hotel, where a luncheon was given in their honor, and at which Mayor Gainer and Ralph C. Watsons of the Chamber of Commerce spoke in behalf of the city of Providence and Rev. T. Krupa in behalf of the Ukrainian Society. Elias Schwarek, secretary of the society, was master of ceremonies. In the afternoon, the entire company was taken for a sight-seeing trip of the city in automobiles loaned by members of the Chamber of Commerce and others.

The New York Philharmonic, Josef Stransky conductor, paid its yearly visit to Providence November 5. Erika Morini was the soloist, this being her third appearance in Providence. It is gratifying to perceive the steadily increasing attendance at this annual visit of one of our famous orchestras. The program was a Beethoven-Wagner-Strauss one, and was played superbly.

Titta Ruffo's Providence debut was made November 19, at the Shubert Theater. He was admirably assisted by two other artists new to Providence—Yvonne D'Arle, soprano, and Alberto Sciarretti, pianist. Miss D'Arle's voice is fresh and beautiful. Mr. Sciarretti was at home as accompanist, also as soloist. Mr. Ruffo was in fine voice and responded eagerly to the enthusiasm shown by his fellow countrymen present.

There was a full house at the first Boston Symphony concert of the season, November 21, at Infantry Hall. Frieda Hempel, soloist, received an ovation and enthusiasm ran high. Brahms' C minor symphony was given a splendid reading and the orchestra has about regained all its compact smoothness which so characterized it in years gone by. Hempel was generous with two appearances on the program and her beautiful voice, handled with perfect ease, was remarkably full, rich and flexible.

Gaul's Holy City was presented at Christ Church, Westbury, R. I., November 19, by the choir, directed by Florence S. V. Larkin, organist. Mrs. Jessie Davison sustained the soprano solos creditably and the choir was further assisted by other soloists and several instrumentalists.

John B. Archer has given two of his series of illustrated talks on music of other countries, at which there have been enthusiastic audiences. A. H. W.

Chicago Opera to Present American Work

An opera composed by an American and presented by a cast of American singers is among the novelties which will be given place in the repertory of the Chicago Civic Opera Company during the present season. This is in keeping with the policy adopted by the Civic Opera Association at the time it was organized, it being the desire to give encouragement to the production of native music drama. The work selected for presentation is The Snow Bird, of which both the music and libretto were written by Theodore Stearns, Chicago composer and conductor. Its presentation at the Auditorium will mark the world premiere of the work.

Mr. Stearns is not a novice at operatic composition. When a mere youth he was engaged as a conductor in Bavaria, and in connection with this work devoted himself to composition. Several operas resulted, one of which, Endymion, was presented with great success in Wuerzburg and Hof Geismar. He has also completed the piano score of another full length opera, entitled Co-o-za, which will probably be given production in this country as soon as the composer has completed the orchestration.

The Snow Bird is a fantasy, the locale of which is Mongolian Siberia. The action is supposed to take place in the year 900 and depicts an episode in the life of a young Tartar prince who is living the life of a hermit. He rescues Snow Bird, a Tartar maiden, from shipwreck and falls in love with her. The romance of the story is appealing and the musical setting is in keeping with its mystic beauty. It includes a dream ballet.

Revival of Thais at the Metropolitan

General Manager Giulio Gatti-Casazza announces that the Metropolitan revival of Thais, by Massenet, will take place on the evening of December 14. The opera will be conducted by Louis Hasselmanns with the stage direction in charge of Wilhelm von Wymetal. New scenery has been designed and painted by Joseph Urban. The title role of the opera will be sung by Marie Jeritza; Athanael, by Clarence Whitehill; Nicias, by Orville Harrold. Mmes. Charlotte Ryan, Minnie Egner and Marion Telva and Messrs. Louis D'Angelo and Vincenzo Reschiglian will also be in the cast.

Lois Long Has Interesting Program

Lois Long, soprano, who in private life is Mrs. Franklin Riker, wife of the well known vocal teacher, singer and composer, will present a varied program at her song recital at Town Hall, Monday evening, December 11, including some songs of Sjogren and, in her two English groups, works by F. Morris Class, Henry Hadley and Rudolph Ganz, and two songs especially written for her, He Kissed Me (Edward Falck) and The Little Shepherd's Song (by her husband).

Fourth Biltmore Musicale December 15

The fourth Friday Morning Musicale of the series being given at the Hotel Biltmore, will take place on December 15. The program will be given by Arthur Rubinstein, pianist, Rosa Ponselle, who will appear for the first time at the Biltmore Musicales, and Rudolph Bocho, violinist, now on tour with John McCormack.

Success of Zerffi Pupil in Musical Comedy

Edna Bates, a pupil of William A. C. Zerffi, is meeting with marked success in Sue Dear, in which she plays the leading part, as the following press extracts will testify! "Miss Bates, as Sue, captivated the fair sized crowd;" "The company headed by Edna Bates to whom the gods have

been very kind, for she has grace, beauty and a lovely voice which she uses with excellent taste;" "Miss Bates is gifted both as to voice, looks and intelligence;" "Edna Bates, as Sue, carried headline honors."

DALLAS MUSICAL NOTES

The Reuben Davies Music Study Club had an interesting meeting and program on November 4, when American folk music was studied. Songs of the American Indian, Negro, Mountaineer and Creole were sung. Of great interest was the appearance of David Guion, nationally known composer of Negro spirituals and piano transcriptions of Negro tunes. A number of his songs were splendidly sung by Wesley Hubbell, accompanied by the composer, after which Mr. Guion played his transcription of the Turkey in the Straw and a new Pickaninny Dance, recently written. Other features of the program were an instructive talk by Ora Englemann, formerly of New Orleans, on Music of the Creoles, and several vocal solos—Creole folk songs, the piano suite, Music From an Imaginary Ballet, by Coleridge-Taylor, played by Reuben Davies; and the Howard Brockway Lonesome Tunes, sung by Mrs. George Sprintz. An entire year of the study of American music from its earliest beginnings to the present is the program of the Davies Club for this year.

Walter Romberg, formerly of San Antonio, who has located in Dallas, was heard in his initial recital on October 5 at City Temple. He made an excellent impression in an exacting program, showing broad musicianship. He was accompanied by Russell Curtis, who also gave a group of piano solos.

About 1500 persons greeted Louise Homer, contralto, on the occasion of her initial appearance in Dallas, and gave an unusually enthusiastic reception to this splendid artist. She gave four groups of songs, comprising music of Handel, Haydn, Schubert, Loewe, Respighi, Saint-Saens, songs of her husband, Sidney Homer, so delightfully given that two encores were demanded, and old folk songs of different countries. The audience responded with such enthusiastic appreciation that during the evening six encores were graciously given. The art of Homer is too well known to need comment here. Always perfectly poised and at ease, she delights with her charming manner, as well as with her artistry. Accompaniments were artistically played by Eleanor Scheib. R. D.

Elshuco Trio Impresses Bradford

"Their visit here was both a pleasure and an honor," was the verdict of Bradford, Mass., expressed in a letter to Concert Management Arthur Judson, after the appearance of the Elshuco Trio in that city recently. The trio's success was described as great, and the personality of the players—Messrs. Kroll, Willeke and Giorni—made a profound impression. They were heard in Scranton November 28, and will play in Hartford on December 6.

Leonard V. Snyder to Sing in Havana

Leonard V. Snyder has been engaged for the Havana Grand Opera Company to sing four and a half weeks there, beginning on December 26, the company sailing from New York on December 15. Mr. Snyder will sing in Carmen, Tosca, La Forza del Destino, Aida, Trovatore and Pagliacci. The singer also has an option of accepting another three and a half weeks' tour of the island.

Concert Managers, Attention!

T. Arthur Smith, Inc., extends a cordial invitation to the fellow members of the National Concert Managers' Association to make its office their headquarters during the December meeting in Washington. Mail and telegrams can be addressed in care of T. Arthur Smith, Inc., 1306 G street, N. W., Washington, D. C.

Ella Kolar to Sing With Havana Opera

Ella Kolar, dramatic soprano, has been engaged by Aurelio Fabiani to sing leading roles with the Havana Grand Opera Company. She will make her debut on December 23 as Santuzza in Cavalleria.

New York Concert Announcements**Thursday, December 7**

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Ursula Greville, song recital, afternoon.....Aeolian Hall
Mieczyslaw Munz, piano recital, evening.....Aeolian Hall

Friday, December 8

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Daniel Wolf, piano recital, evening.....Aeolian Hall

Saturday, December 9

Symphony Concert for Young People, afternoon.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Martin Smith Music School, evening.....Aeolian Hall
Alfredo Oswald, piano recital, afternoon.....Town Hall
Elena Gerhardt, song recital, evening.....Town Hall

Sunday, December 10

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Carl Schaeiovitz, violin recital, evening.....Town Hall
City Symphony Orchestra, afternoon.....Century Theater
John McCormack, song recital, afternoon.....Hippodrome
Mischa Elman, violin recital, evening.....Hippodrome
Marguerite Namara, costume recital.....Princess Theater

Monday, December 11

City Symphony Orchestra, evening.....Carnegie Hall
Ashley Pettit, piano recital, afternoon.....Aeolian Hall
New York Trio, evening.....Aeolian Hall
Lois Long, song recital, evening.....Town Hall

Tuesday, December 12

Frances Alda, song recital, evening.....Carnegie Hall
Letz Quartet, evening.....Aeolian Hall
City Symphony Orchestra, afternoon.....Town Hall
Estelle Liebling and George McManus, evening.....Town Hall

Wednesday, December 13

Josef Lhevinne, piano recital, evening.....Carnegie Hall
Georgette Leblanc, song recital, evening.....Town Hall

I SEE THAT

Mme. Schumann Heink is seriously ill of broncho-pneumonia. Mr. and Mrs. Modest Altschuler announce the marriage of their daughter, Elizabeth, to Louis G. Bernstein.

Mrs. H. H. A. Beach, Dicie Howell and Frederick Dixon were guests of honor at the November 29 luncheon of The Woman Pays Club.

Josephine Lucchese was married to Adolfo Caruso on November 22.

Emanuel List, artist pupil of Josiah Zuro, made his debut recently at the Volksoper, Berlin.

The Grand Opera Society of New York will give The Tales of Hoffmann on December 14 and 21.

Jeanne de Mare, lecturer-pianist, is giving a series of talks in French and English.

Carmine Fabrizio will play a new Concerto Romantico by Zandonai when he appears as soloist with the People's Symphony in Boston on January 7.

C. O. Lamontagne, editor and proprietor of Le Canada Musical, will be in New York the middle of the month.

All the New York critics had nothing but praise for Frieda Hempel on the day following her recital.

Cecile de Horvath is on a three-weeks' concert tour of the East.

Mme. de Cisneros read a paper for the Jamaica Musical Society.

George W. Brown is now president of the board of trustees of the New England Conservatory of Music.

Claudia Muzio will make her Chicago Opera debut to-night in Aida.

Members of the N. C. M. A. are invited to make the office of T. Arthur Smith, Inc., their headquarters during the December meeting.

Devora Nadworney won fine press notices in the Middle West.

A. Russ Patterson and Idelle Patterson had an interesting "at home" at their new studios on December 1.

Massenet's Thais will be revived at the Metropolitan on the evening of December 14.

It is rumored that Mary Garden will have a company of her own next season.

The Snow Bird, music and libretto by Theodore Stearns, is among the novelties to be presented by the Chicago Opera.

Arthur Rubinstein, Rosa Ponselle and Rudolph Bocho will be the artists at the fourth Biltmore musicale.

Amato will arrive here in February for a concert tour which will extend to the middle of May.

Giuseppe de Luca will sing at six festivals this spring.

Paderewski was given an impressive welcome in Boston.

Philip Hale, in the Boston Herald, referred to Esther Fer-rabini as a "great" Carmen.

Joseph Adamowski succeeds the late H. L. Higginson as a trustee of the Ignace Paderewski Prize Fund.

The Russian Opera Company is achieving a notable success on tour.

Betty Tillotson believes that the field of motion picture theaters is a splendid avenue for the young artist.

Rosa Ponselle is having the busiest and most successful concert tour of her career.

Leo Blech will be first conductor of the Wagnerian Festival at the Manhattan Opera House.

Yvonne Dienne is booked for over thirty appearances as assisting artist to Calve.

Jessie Fenner Hill has opened larger studios in the Metropolitan Opera House Building.

There were 200 guests at the Figue Choral Breakfast at the Hotel Bossert, Brooklyn.

Vladimir Dubinsky played for Radio and was heard from Maine to Florida.

Mr. and Mrs. Fritz Reiner have made application for citizenship in the United States.

Plans are under way to secure a \$50,000 organ for Music Hall, Cincinnati.

Harold Land has sung The Messiah one hundred times.

Dr. Karl Riedel has been engaged as assistant conductor at the Metropolitan Opera House.

Walter Spry is playing three of his own compositions at his Chicago recital, December 17.

John McCormack will sail for Europe on December 16 and will not return until next October.

Italian and Mexican professional singers are coming to New York to study with Samoiloff.

Anna Case is filling three engagements in the metropolis this month.

The Original Piano Trio is making records for the Ampico.

Leonard V. Snyder has been engaged for the Havana Grand Opera Company, beginning December 26.

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Anna Fitziu will sing in concert from January to March. Three of Minna Kauffmann's pupils appeared with success with the Alexandria Opera Company.

Ensemble playing is stressed at the David Mannes Music School.

José Roderada, well known Spanish musician, is dead. Germany is to prohibit the exportation of used pianos. Regreas pupils are filling important positions in the musical world.

The head of the Cleveland School of Character pronounced Mlle. Brard's development of the faculty of music the largest he had ever seen in a woman and equal to the greatest in men.

Julia Clausen is engaged for leading roles with the United States Opera Company. G. N.

New York String Quartet to Go on Tour

The New York String Quartet will go on tour this month. Among other bookings for this organization are concerts in Chattanooga, Tenn., December 11, and in Athens, Ga., December 12. The Chattanooga appearance will be in the nature of a "welcome home" concert for Ottokar Cadek, first violin of the ensemble, for he was born in that city.

Van Bommel Recital December 19

Jan Van Bommel, Dutch baritone, with Louis Robert at the piano, gives his first Aeolian Hall recital Tuesday evening, December 19. Mr. Van Bommel has many warm admirers who will be happy to hear him in his program of songs by classic, modern French, German, English and American composers.

Kochanski to Play New Works

Paul Kochanski, the Polish violinist, now touring the United States, recently returned from a South American tour where he gave thirty concerts. He brought with him several compositions by Villa Lobas, a Brazilian, which were written especially for the violinist and which he will play during the season.

Marie Rappold Sings in Atlantic City

Marie Rappold, soprano of the Metropolitan Opera Company, assisted by Nathan Reinhart, pianist-accompanist,

was heard in recital in the Vernon Room of the Haddon Hall Hotel, Atlantic City, on the evening of November 22.

Mrs. Frederick H. Snyder Entertains

On Thanksgiving afternoon Mrs. Frederick H. Snyder opened her studio for her first formal reception of this season. Her apartment has been enlarged and beautifully decorated, and it forms an ideal background for social affairs. There were present many distinguished persons of the musical circle, the literati, in fact prominent persons identified with many of the fine arts. A partial list of the guests follows: Anna Fitziu, Mme. Cobina, Edith De Lys, Florence Webber, Vera Ruby, Grace Filkins, Mr. and Mrs. Leonard Snyder, Mr. and Mrs. Alex Low, Edna Kellogg Freedlander, Arthur Freedlander, William Williams, Mr. and Mrs. S. D. Farrar, Mr. and Mrs. Theo. Bauer, Ina F. Grange, Mr. and Mrs. Sigmund Spaeth, Mr. and Mrs. Clifford Grey, Florence French Lester, Paulo de S. Dantas, Frank A. de Oro, Oscar Devoto, Mrs. Helen Fountain, and M. B. Swaab.

Siloti, Kochanski and Barrère in Bach Program

George Engles announces the joint appearance of Alexander Siloti, pianist; Paul Kochanski, violinist, and George Barrère, flutist, in a concert devoted to the sonatas of Bach in Aeolian Hall, Sunday afternoon, December 17.

Letz to Play Gregorian Quartet

The Letz Quartet, at its only Aeolian Hall recital this season, on Tuesday evening, December 12, will play (first time in New York) the Gregorian quartet, in one movement, by David Stanley Smith.

Albany to Hear Erna Rubinstein in February

Erna Rubinstein, who returned recently from Europe for her coming American tour, will be heard in Albany, N. Y., on February 19, in the Franklin Artists' Series.

Dilling and Vada Dilling Kuns in Recital

Mildred Dilling, harpist, and Vada Dilling Kuns, pianist, will give a recital at the Art Alliance Club in Philadelphia on the afternoon of December 11.

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TITO SCHIPA

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PORTLAND SYMPHONY'S TWELFTH SEASON BEGUN SUCCESSFULLY

Royal Dadmun Soloist—Second Annual Music Week a Busy One—Notes

Portland, Ore., November 29.—The Portland Symphony Orchestra opened its twelfth consecutive season with a fine concert on November 15 at the Heiling Theater. Conductor Carl Denton presented an attractive program, which included Dvorak's New World symphony, Mendelssohn's Ruy Blas overture and selections by Delibes. The organization played with the precision of a well drilled body of musicians, grasping the composers' ideas and holding the rapt attention of the large audience. There was an outburst of applause, and Mr. Denton called upon all the members of the orchestra to rise and bow their acknowledgments. J. F. N. Colburn, concertmaster, gave complete satisfaction. The soloist was Royal Dadmun, baritone. Accompanied by the orchestra, he sang with telling effect the *Eri tu aria* by Verdi. Among his songs were Widor's *Contemplation* and Moussorgsky's *Song of the Flea*. Mr. Dadmun, who made a distinct hit, favored his hearers with many extra works. He had the able assistance of Marion Sims, accompanist. The orchestra is composed of sixty men and one woman—Alice Genevieve Smith, solo harpist. The destinies of the organization are in the efficient hands of Mrs. M. Donald Spencer, business manager.

SECOND ANNUAL MUSIC WEEK A BUSY ONE

Thanks to the efforts of B. F. Boynton, general chairman; Evelyn McFarlane McClusky, executive chairman, and their assistants, Portland's second annual Music Week (November 5 to 12) was a decided success. More than 200 programs were given and there was a continuous succession of concerts. The official program numbered forty-eight pages. Mayor Baker issued a proclamation, calling upon all citizens to observe the week.

NOTES

The Cadman Club, Mrs. Carl Grissen president, met recently at the home of Mrs. Chester Robbins. Frederick W. Goodrich, prominent local organist, gave a talk on *Some Aspects of Modern Music*. The club is doing commendable work.

Participants in the second municipal concert at the Public Auditorium included Frederick W. Goodrich, organist; Helen Harper, violinist; Dorothea Schoop, pianist; John Claire Monteith, baritone, and the Franklin High School Glee Club. These interesting concerts are managed by Hal M. White, secretary to Mayor Baker.

Under the direction of the Ellison-White Lyceum Bureau, Thurlow Lieurance, composer-pianist; Edna Woolley, so-

prano, and George Tack, flutist, recently gave an excellent concert at the Lincoln High School. The program was devoted to Indian music.

The School of Music of the University of Oregon, John Landsbury, dean, has arranged to give musical programs throughout the state under the direction of the extension division. J. R. O.

MUSICAL ITEMS FROM PALO ALTO

Palo Alto, Cal., November 11.—Clara Gladston, Russian soprano, and Henry Lanz, Russian pianist, were the artists for the third Sunday afternoon concert at the Community House, November 5. Miss Gladston recently came to California from Tomsk, Siberia, where she received her training in the conservatory of Tomsk. Dr. Lanz, who is a professor at Stanford University, has lived in Palo Alto for several years, coming here from Moscow. Miss Gladston, in her six programmed numbers, delighted the capacity audience with a voice of light but pleasing quality, revealing especially in the two lullabies a tenderness and clarity of tone well-deserving of the storm of applause that continued until she responded with another Gretchaninoff cradle song. Dr. Lanz, who has been heard several times in concert both here and at Stanford, played with his usual vivaciousness, and in his last number demonstrated his ability as composer as well as interpreter.

Henry Cowell, Palo Alto's young composer-pianist, was flatteringly received November 8 when he appeared as soloist at the first of a series of four concerts to be given in the San Francisco Palace of Fine Arts under the auspices of the San Francisco Museum Ensemble. He leaves in December for Europe, where he is being sent by his New York publishers on a concert tour of the larger cities. In Los Angeles recently he has been giving a series of lectures on the resources of modern music that have attracted the serious attention of leading musicians in the southern portion of the State.

The Sunday afternoon concerts at the Community House have been attracting increasingly large audiences, and this season are so popular that it is necessary to go early in order to secure any kind of a seat at all. October 30 Frances Dwight Woodbridge, coloratura-lyric soprano, gave a program of twelve numbers that delighted the capacity audience. A naturally beautiful and sympathetic voice is increased in attractiveness by Miss Woodbridge's pleasing stage presence, and throughout her generous program there was felt that intimacy with one's audience which is so eagerly coveted by every artist. Two Creole songs were especially liked, and the Chinese Mother Goose Rhymes of Bainbridge Crist were heartily applauded.

On October 26 the Fortnightly Music Club, an organization of local musicians and music lovers, met at the residence

of Elizabeth Bates. The program was presented by Mrs. Robert Reynolds, Mrs. Charles Moser, C. A. Davidson, Alice Kimball, True Wilkens, Miss Lea, and Mabel Marble.

The Peninsula Musical Association, in the first concert of its eleventh season, November 9, presented Marguerite D'Alvarez, Peruvian contralto, with Lois Maier at the piano. The Stanford Assembly Hall was filled with eager and appreciative subscribers, who frequently demanded encores and were reluctant to allow Mme. D'Alvarez to depart at the close of her last group. Three additional songs and a repetition of the last Carmen number were graciously given, besides the interesting and unusual program of Italian, English, French and Spanish songs. Particularly enjoyable were the dramatic *Tryst* (Sibelius), the lovely *Chevelure* (Debussy), and the fascinatingly tripping *El Pano*, a Spanish song arranged by Schindler. Two piano solos were given by Lois Maier, who smilingly refused to give an encore after insistent and stormy applause had brought her back to the stage three times. C. W. B.

FRESNO MALE CHORUS A SOURCE OF LOCAL PRIDE

Fresno, Cal., November 14.—The Fresno Male Chorus will open its tenth season on December 5, with Dudley Buck's *The Chorus of Spirits and Hours* as its feature number. The chorus again has A. G. Wahlberg as director and its strength is maintained at fifty voices. Weekly rehearsals so far indicate that the aggregation has gained considerably. A city of the size of Fresno feels a pride in having a male chorus of such advanced execution. D. L. Zimmerman is chairman of the music committee and Dr. R. B. Cockrill chairman of the voice committee. Mrs. Romayne Hunkins will again be accompanist for the chorus.

SYMPHONY ORCHESTRA STRONGER

Strengthened by more general financial support and the enlistment of a number of instrumentalists of note on the Pacific Coast, the Fresno Symphony Orchestra is looking forward to an even more successful season than it had in 1921-22. Earl Towner once more will conduct.

MUSICAL CLUB OPENS SEASON

The Fresno Musical Club commenced its seasonal activities November 9 with a recital by Agnes Gardner de Jahm, concert pianist and a pupil of Leschetizky. On November 13 the Musical Club presented at the White Theater Marguerite D'Alvarez, contralto.

SAN JOAQUIN VALLEY CHORUS

Another Central California musical organization that is beginning its season much strengthened is the San Joaquin Valley Chorus, again under Llewellyn B. Cain, whose pioneering efforts are well supported this season. L. E.

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LOS ANGELES APPRECIATES THREE BRILLIANT SINGERS

Matzenauer, Macbeth and Rothwell Favorites

Los Angeles, Cal., November 25.—Following her success as soloist with the Philharmonic Orchestra, Mme. Matzenauer appeared in one recital only, but in that performance the noted contralto eclipsed all other achievements in the memory of those who know and love her beautiful voice and her splendid art. Appearing with her was one of our gifted young composer-pianists, Eleanor Remick Warren, whose song, *The Heart of a Rose*, was beautifully sung by the gracious diva. The program included a group of operatic arias, a classic group, one by modern composers and some interesting songs of Mexico arranged by La Forge. Eleanor Warren, who is a pupil of La Forge, played three piano numbers with grace and charm, and George Vause was the sympathetic accompanist.

FLORENCE MACBETH AND ROYAL DADMUN IN CONCERT.

Florence Macbeth, soprano, was the next star to illuminate the Philharmonic Auditorium, and the dainty lady with the silvery flute-like voice found herself deeply enshrined in the affection of the Los Angeles public. Royal Dadmun, baritone, shared honors with the soprano and so great was his success that a recital was arranged for him later in the week. Marion Sims accompanied Mr. Dadmun, and Miss Macbeth had the assistance of George Thomas at the piano. Mr. Thomas plays from memory, and his exquisitely sympathetic accompaniments were a special feature.

MADAME ROTHWELL A FAVORITE.

A hearty welcome was accorded Elizabeth Rothwell and her husband, Walter H. Rothwell, at their first public recital.

Madame Rothwell appeared before a Los Angeles public first when she was soloist with the Philharmonic Orchestra, and later in conjunction with different organizations, but this was the first time she has afforded the public an opportunity to hear her in a variety of works and to get a real understanding of the richness of her musical equipment. Her program was made up of unusual songs for the most part, and Mme. Rothwell's musicianship enabled her to embody them with life and meaning. The German songs were the best medium of expression for Mme. Rothwell, and in these were shown the depth and warmth of her voice and temperament. Pre-eminent among the English songs was *You Bloom Like the Rambler Roses*, the composition of Mr. Rothwell, a splendid song. Many and prolonged were the expressions of delight from the audience. The exquisiteness of Mr. Rothwell's accompaniment and the absolute understanding of the singer's needs were among the delightful things which made for the enjoyment of everyone. Mme. Rothwell was the recipient of a stageful of flowers.

NOTES.

Guests of honor at the Dominant Club luncheon were Mr. and Mrs. Walter H. Rothwell, Merle Armitage, Carrie Jacobs Bond, Alexander Bevan and Mr. and Mrs. L. E. Behmer.

Frieda Peycke had a full program for November. She appeared before clubs and associations in Cavana, Hollywood, Beverly Hills and Pasadena, besides giving many programs here in Los Angeles and attending to her large class of pupils. J. W.

Sacramento Notes

Sacramento, Cal., November 29.—The first of the Artist Series of concerts of the Saturday Club brought to us Royal Dadmun, baritone, who gave a very good account of himself.

The Tuesday Club music section gave a fine program recently under the direction of the club's chairman, Mavis Scott.

On November 10 Mrs. Edward Pease gave her annual beginners' piano recital at her studio.

Mr. and Mrs. A. Wilmer Oakes are the proud recipients of a nine-and-a-half pound son. Mr. Oakes is a very busy violin teacher.

Geraldine Farrar's recent appearance here was one of the biggest events for some time. She sang to an audience of 5,000. A. W. O.

Augusta Tollefsen in Recital

Augusta Tollefsen, pianist, assisted by Carl Tollefsen, violinist, gave a piano recital at the Apollo Studios, Brooklyn, November 17. The program consisted of Mendelssohn's concerto in G minor, Julius Koehl at the second piano; violin selections—Melodie (Tschaiakowsky), Berceuse (Arensky), gavotte and musette (Tor Aulin); piano selections—Berceuse, waltz in D flat (Chopin), Kreisleriana (Schuman), Paraphrase on Strauss' *The Beautiful Blue Danube* (Schulz-Evler); violin selections—*The Call of the plains* (Rubin Goldmark), *Zephyr* (Hubay).

One is always assured of a musical treat in the Tollefsen recitals, both as to selections and renditions. Mrs. Tollefsen showed masterful treatment in the playing of the Mendelssohn concerto; the minutest detail was not overlooked. Her poise, relaxation and perfect touch were admired. The three selections of Mr. Tollefsen were so characteristically rendered that they stood out like distinct pictures, in delightful contrast to each other. Mrs. Tollefsen's selections were so artistically and expressively rendered that the

audience enthusiastically applauded, and required an encore. She responded with Ole Olsen's *Papillon*. Mr. Tollefsen's technic came in full display in the rendition of the Goldmark number, and also in his depiction of the *Zephyr*. He gave as an encore, *Liebesfreud* (Kreisler). Mr. and Mrs. Tollefsen were in perfect touch; both are masters of their instruments and present a pleasing personality that inspires confidence in an audience. An orchestra furnished music for dancing.

Guy Maier Back From Australian Tour

After a busy and eventful Australian tour and a fascinating vacation in Honolulu, Guy Maier and Lois Maier, his wife, have arrived in California and joined the Lee Pat-



"SNAPS" OF GUY MAIER.

(1) Guy Maier with Krazy Kat, his mascot, photographed at Honolulu. (2) Edward Loverey and Lois Maier chatting with some youngsters in Fiji. (3) Guy Maier looking down into the crater of the world's largest active volcano, Kilanea, Hawaii.

tions. The two pianists opened their American season with a recital at Oakland, Cal., on November 3, where they aroused tremendous enthusiasm and enjoyed a most auspicious introduction to the Pacific Coast music world.

Guy Maier left a big impression in Honolulu, where he

played five times within a period of six months. Of him, the Honolulu Advertiser of October 25 had this to say: "Each succeeding performance has brought added enthusiasts to hear him, and the recognition of his genius is coupled with an appreciation of his personality. In all of his performances, Mr. Maier makes the listener feel that audience and performer alike must share the pure enjoyment of the music itself. And in this respect he differs from many artists on the stage who may awaken appreciation of their skill, but none of sympathy. It is sincerely to be hoped that we may some day listen to a return engagement of this effective pianist."

Mr. Maier is scheduled to give a number of his inimitable "Concerts for Young People" this season. A children's concert in Lawrence, Kans., on December 5, was added to his list, which includes also Sacramento, Cal., Des Moines, Iowa, and Montclair, N. J.

Lois Maier has been winning laurels on her own account as accompanist and assisting artist to Marguerite D'Alvarez on her Pacific Coast tour now in progress.

Laurels for Young Artist

Adelaide Gescheidt is the sole teacher of Richard Crooks, a young tenor twenty-two years of age who has come into great prominence as a singer of unusual merit. His debut with the New York Symphony Orchestra under Walter Damrosch was made in singing the role of Siegfried, without score, in Carnegie Hall, New York, November 9 and 10. The same was repeated in Washington, Baltimore, Philadelphia and Rochester, with Walther's Prize Song as an added solo, making six appearances in all during November. The critics have heralded this young tenor with approval.

Mr. Crooks appears with the Detroit Symphony Orchestra under Gabrilowitsch, in addition to many other engagements of importance to complete a busy first season of professional activity. He is also tenor soloist at the Fifth Avenue Presbyterian Church, where Fred Patton, baritone, an advanced artist pupil of Miss Gescheidt, has been soloist for four years.

Louis Robert's Engagements

Louis Robert, Hollandish organist and conductor, assistant to Mengelberg in his native land, is already busy in New York in various ways. He played the organ part in Scriabin's *Poem d'extase* in the recent concert of the new City Orchestra, Carnegie Hall; is engaged as accompanist for the Van Bommel vocal recital, December 19, and for the Schola Cantorum concert, December 20, when Russian and Hollandish music will be performed.

Zerffi Pupil Wins Success in Lyceum

From Parkersburg, W. Va., comes the news that Eya Freeman, who is a member of the Florenz Orchestral Quartet, has been singing with success in that organization. The Parkersburg Sentinel writes as follows: "Miss Freeman has a well cultivated singing voice of splendid quality, and quite captivated her audience by her songs, *In the Time of Roses* and *He Met Her on the Stairs*."



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Musical Comedy, Drama and Motion Pictures

There were only three openings last week, regularly scheduled. At the last moment another opening was added to the list. On Monday of last week, at the Thirty-Ninth Street Theater, *The Bootleggers*, a comedy by William A. Page, had its premiere. The subject is prohibition, supposed to be a timely topic. The cast contains over fifty names. It almost reads like a musical comedy. The production received mixed criticisms.

At Daly's Sixty-Third Street Theater an all-negro musical comedy, entitled *Liza*, opened on the same night. The critics were most enthusiastic and claim that it is a successor to *Shuffle Along*.

At the Globe Theater, on the Tuesday following, Charles Dillingham offered his annual musical comedy production, *The Bunch and Judy*. The cast contains a long list of Broadway favorites. The criticisms were fairly good and this newest musical show is considered full of fun.

It is *The Law* came in rather unexpectedly at the Ritz Theater. This is a melodrama by Elmer L. Rice. This production received very favorable criticisms after the opening performance.

Cecile Sorel and her company are giving special matinees this week at the Century Theater. The French actress and her company have enjoyed unprecedented success during their limited stay.

THEATER ORGANISTS GIVE SECOND SERIES.

The Society of Theater Organists will give the second of a series of public demonstrations of their work in the Wanamaker Auditorium on Friday afternoon, December 15, at 2:30 o'clock. The program will include a model motion picture and a music program illustrating the ideal association of these two arts. The music, selected entirely from the best composers, will be played on the new concert organ by the following theater organists: John Priest, Cameo Theater; J. Van Cleft Cooper, Rivoli Theater, and Vera Kitchener, Lincoln Square Theater. The pictures will be: *Sherlock Holmes*, with John Barrymore; *Prizma*, *The Moonlight Sonata*; Comedy, *Out of the Inkwell*; cartoon, *The Mechanical Doll*. The program will open with an organ solo, *Fantasia Symphonique*, Rosseter G. Cole.

These demonstrations are one of the best means of securing publicity for the society and of acquainting the public with its aims. The public usually knows little about theater organists. Before conditions can be improved or standards raised, it is necessary for the public to know something of the wide experience and education required of a really competent musician for pictures. These events are entirely independent of commercial influence and are intended to show the highest possibilities in the art of accompanying the silent drama.

All those interested in the theater organist are invited to attend. Admission is by complimentary ticket. Apply Concert Direction, Auditorium, First Gallery, New Building, Wanamaker's, New York.



TESS OF THE STORM COUNTRY.

Alois Reiser, musical director of the Mark Strand Theater, Brooklyn, and the stage setting created for the prologue to *Tess of the Storm Country*, the feature picture shown there recently. The setting, a typical fisherman's hut by the sea with the inevitable fishing net strewn across the dilapidated fence, created the proper atmosphere. Walter Smith was the old fisherman; Eldora Stanford, his daughter, impersonating the Tess of the silent drama, and Everett Clark, her sweetheart. As the curtain rose, Smith sang *Duna*, and then Mr. Clark, tenor rendered *Ship o' Dreams* excellently, followed by Miss Stanford who gave the soprano solo of this beautiful ballad. As a finale, the trio sang the chorus in unison, and the voices blended effectively. *Ship o' Dreams* is from the pen of Herbert Francis, and the words are by G. S. Montayne.

THE CAPITOL.

A program of variety and musical value was offered here last week. The feature picture contained little out of the ordinary. *Hungry Hearts* may have a certain appeal for New York and other large centers, but not for general interest. However, the acting of Rosa Rosanova, as the mother, was an achievement.

The orchestra played the *Allegro con brio*, from Tchaikovsky's fourth symphony, Erno Rapee conducting with his accustomed skill. The solo phrases were noticeably fine.

The overture was followed by Tchaikovsky's *Nutcracker Suite*, which was interpreted by the Ballet Corps in an artistic manner. The *Valse des Fleurs* was danced by Gambarelli, assisted by four girls. This and another short number proved to be the most artistic we have seen this dancer accomplish of late.

Doris Niles also danced as one has rarely seen her, in the *Dance Arabe*. This young person has marked talent and grace. In the *Dance Chinoise* she had Thalia Zanou for a partner and the number was roundly applauded. The *Dance des Mirlitons* and *Dance Russe-Trepak* were given a spirited interpretation by the entire ballet. So much for the individuals, who seemed rested from their week's vacation, and who gave a dash and spirit which was refreshing.

After the soloists came the six different settings, created by S. L. Rothafel in his masterful way. Each scene appeared more beautiful than the other, and such color!—an art he excels in.

The prelude was *Where the Volga Flows*, sung by William Robyn and Betsy Ayres. This also was given an impressive setting. Mr. Robyn has sung for many seasons with the Capitol organization, but last week he displayed a tone which seemed full and round, and his diction was perfect.

The visiting soloist for the week was Barbara Lull, who made her New York debut as a violinist and played the *Air Russe*, Wieniawski. Her first appearance could well be considered an artistic success. She displays considerable technical skill and produces a tone of good quality. One understands that she is an American, from San Francisco. She has studied with Leopold Auer and Alexander Bloch in this city. There is no reason why Miss Lull can not take her place among the first young women violinists of the day.

The altogether interesting program was closed with selections by the chief organist, Melchiorre Mauro-Cottone.

THE RIALTO.

The special feature of this theater was the picture, *The Toll of the Sea*, introducing for the first time the new Technicolor process. The story was not out of the ordinary. It was just another version of *Madame Butterfly*. Special mention, however, should go to Anna May Wong, the Chinese actress, who takes the part of Lotus Flower. She was particularly impressive and certainly is endowed with talent. Her facial expression was unusual for one of her race. As for the others, they added little to the general effect.

The Toll of the Sea is the second color picture of any length. It will be remembered that *The Great Adventure*, with Diana Manners, the English beauty, as the star, was the first one. The only reason it is mentioned now is for the fact that the Technicolor is so far superior that a comparison with the first color picture is unnecessary.

Aside from the beautiful background of the picture, with its flowers and birds, there was the colorful costumes of

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the Chinese girl and the various servants of her domestic household. There was a complete absence of all stops, blurs, and smear of color that has characterized former color pictures. It was soft and blended; and even the color of the eye was distinctly shown.

If this first picture of Technicolor is to give us some slight idea of what the long looked for colored motion picture will develop into, it seems that there are unlimited possibilities.

The theater was filled all week with many distinguished persons who are interested in the development of the industry, aside from the usual fans and the curious. It is a beautiful film and there is no reason for it not having tremendous sale throughout the country.

The program began with selections from *Samson and Delilah*, with Conductor Joseph Littau directing. The familiar ballet music was taken at a slow tempo which would have exhausted the usual dancer but this did not take from the appreciation of the audience.

This was followed by a Riesenfeld Classical Jazz number which has established itself firmly on the program of the Rialto, and perhaps of all the numbers this is greeted with the greatest enthusiasm and real enjoyment. The audiences do like it, and that is sufficient for its permanent place.

Another item which created particular notice was entitled *The Mirror*, in which many of the great aviators and their first flights have been carefully recorded by the motion picture machine. The first Wright monoplane was shown when it took the air on August 8, 1908, in LeMans, France; and on down through the aviator's history to the first loop-the-loop, at San Francisco Exposition in 1914. This is the second historical film we have seen recently; the first was of the great fire in San Francisco.

As the prologue, Marian Lax, soprano, and Adrian Da-Silva, tenor, sang effectively, with a colorful setting to add to the beauty. The number was well rendered and received much applause. The program ended with the Mack Sennett comedy, *Teddy in Bow Wow*.

THE STRAND.

Constance Talmadge, in *East is West*, adapted from the play of the same name which enjoyed a protracted run in New York a few years ago, was the stellar attraction at the Strand last week. In keeping with the feature, the overture consisted of selections from *Madame Butterfly*, exceptionally well played by the Strand Symphony Orchestra, Carl Edouarde conductor. Another musical number of special interest consisted of two-piano selections played by Robert Armbruster alternating with the Duo-Art piano. Friml's concert waltz and Poldini's *March Mignonne* served to display to advantage the marvelous perfection of this instrument. A Chinese fantasia by the Fokine Ballet was splendidly conceived and executed, and served as a most appropriate introduction to the picture itself. For this number, Jacques Gruenberg conducted the orchestra with his accustomed skill. The organ solo by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard; three unrelated themes under the heading of *Odds and Ends*, and the regular Mark Strand Topical Review—for many, the most popular number on the program—completed the bill.

THE RIVOLI

Franz von Suppe's melodious *Morning, Noon and Night* overture opened the program at the Rivoli last week. This was followed by the Rivoli Pictorial, in which some interesting pictures were shown of Hindu fakirs giving demonstrations of sword swallowing, the licking of hot iron, walking on chipped glass, etc. The Original Piano Trio was programmed again last week, scoring another success playing Rimsky-Korsakoff's *Song of India* and Ray Henderson's *Georgette*.

Singed Wings, with Bebe Daniels and Conrad Nagel, is a very artificial picture, one which is forgotten as soon as it is seen, except that regret is felt that such fine stars as Miss Daniels and Mr. Nagel should be cast in such an impossible and over-drawn picture. However, there were a number of very effective scenes, especially those in the dream episode. *Pierrot's Dream*, participated in by Margaret Daily and Paul O'Scard, served as an appropriate epilogue to the picture.

A Max Fleischer *Inkwell* comedy, called *The Show*, and *Marche Sotelle*, with J. Van Cleft Cooper at the organ, completed the program.

MAY JOHNSON.

WHERE THEY ARE TO BE

From December 7 to December 21

American Singers' Quartet: Stamford, Conn., Dec. 11.
Arden, Cecil: Yonkers, N. Y., Dec. 12.
Bachaus, Wilhelm: Edinburgh, Scotland, Dec. 9.
 Dundee, Scotland, Dec. 11.
 Glasgow, Scotland, Dec. 13.
Bauer, Harold: Spartanburg, S. C., Dec. 11.
Berumen, Ernesto: Anderson, Ind., Dec. 7.
 Kokoma, Ind., Dec. 8.
 Galion, Ohio, Dec. 11.
Bock, Helen: Philadelphia, Pa., Dec. 11.
Bonner, Elizabeth: Washington, D. C., Dec. 11.
Bori, Lucrezia: Maplewood, N. J., Dec. 12.
Calvé, Emma: Fort Worth, Texas, Dec. 11.
Cortot, Alfred: Cincinnati, Ohio, Dec. 8-9.
 Akron, Ohio, Dec. 12.
 Cleveland, Ohio, Dec. 13.
 Chicago, Ill., Dec. 15.
Criterion Male Quartet: Marion, Ill., Dec. 8.
Crooks, Richard: Detroit, Mich., Dec. 11-12.
 Fort Chester, N. Y., Dec. 15.
D'Alvarez, Marguerite: Portland, Ore., Dec. 7.
 Victoria, B. C., Dec. 11.
 Vancouver, B. C., Dec. 12.
Farnam, Lynnwood: Cincinnati, Ohio, Dec. 13.
Flonzaley Quartet: Webster City, Iowa, Dec. 7.
Friedman, Ignaz: Barcelona, Spain, Dec. 9, 11.
 Valencia, Spain, Dec. 10.
 Madrid, Spain, Dec. 12.
 Seville, Spain, Dec. 14, 15.
Gabrilowitsch, Ossip: Washington, D. C., Dec. 7.
Gadski, Johanna: Los Angeles, Cal., Dec. 12.
Gerhardt, Elena: Des Moines, Iowa, Dec. 12.
Hackett, Arthur: Boston, Mass., Dec. 17-18.
Hagar, Emily Stokes: Philadelphia, Pa., Dec. 19.
Hayden, Ethel: Newark, N. J., Dec. 7.
Heifetz, Jascha: Waterbury, Conn., Dec. 7.
 Wellesley, Mass., Dec. 11.
 Philadelphia, Pa., Dec. 13.
Hempel, Frieda: Cumberland, Md., Dec. 11.
 Washington, D. C., Dec. 14.
 Roanoke, Va., Dec. 15.
 Atlanta, Ga., Dec. 18.
 Greensboro, N. C., Dec. 20.
Hess, Myra: London, England, Dec. 10-11.
 Liverpool, Eng., Dec. 12.
 Oldham, England, Dec. 15.
Hinshaw's Coss Fan Tutte Company: Columbus, Ohio, Dec. 7.
 Auburn, N. Y., Dec. 11.
 Kingston, Ont., Dec. 13.
Hinshaw's Cox and Box Company: Plant City, Fla., Dec. 8.
 Winter Park, Fla., Dec. 9.
 Dothan, Ala., Dec. 11.
Hinshaw's Impresario Company: Escanaba, Mich., Dec. 7.
 Milwaukee, Wis., Dec. 9.
 Menominee, Mich., Dec. 11.
Home, Louise: Boston, Mass., Dec. 14.
Hovarth, Cecile de: Chambersburg, Pa., Dec. 8.
Howell, Dicie: Omaha, Neb., Dec. 7.
Huberman, Bronislaw: Harrisburg, Pa., Dec. 14.
Hudson, Byron: Montclair, N. J., Dec. 14.

Schelling, Ernest: Atlanta, Ga., Dec. 7.
 Boston, Mass., Dec. 11.
Shawn, Ted: Louisville, Ky., Dec. 7.
 Peoria, Ill., Dec. 9.
 Keokuk, Ia., Dec. 11.
 Davenport, Ia., Dec. 12-13.
 Omaha, Neb., Dec. 14.
Sundelius, Marie: Brooklyn, N. Y., Dec. 9.
Thibaud, Jacques: Ithaca, N. Y., Dec. 8.
 Macon, Ga., Dec. 14.
Van Emden, Harriet: Stuttgart, Germany, Dec. 9.
 Frankfurt, Germany, Dec. 11.
Vreeland, Jeannette: Providence, R. I., Dec. 8.
Wiederhold, Albert: Port Chester, N. Y., Dec. 10.

BERLIN

(Continued from page 50)

of Berlin's night life in pre-war days. Well, the Friedrichstrasse is dead, just as Broadway below Madison Square is dead. The construction of the North-and-South underground railway, interrupted by the war, killed it. For years it has been a dreary waste. It still has attractions for the country jockey, but it is the worst possible place for a Russian ballet. Still here Boris Romanoff has pitched his tent. With decorations by Tchelitcheff—the Russian *dernier cri*. And cubistic curtains. Wonderful!

George Pomeranzeff is the conductor of the orchestra and does remarkably well with the music of Dargomishky, Rimsky-Korsakoff and Rubinstein. The Boyar Wedding, choreographed by Romanoff himself, is the best of the program, thanks largely to the boldly fantastic costumes and decorations—a perfectly convincing modernistic representation of a mediaeval environment by Tchelitcheff. The Millions of Harlequin, one of Petipa's old creation, with a cubistic Venice as a background (by Boberman and Gossiasson—all Russian émigrés) will bear comparison with some of the best of Diaghileff's pieces (except for the mediocre Drigo tunes). Only Gluck's Queen of the May, sung in Russian, with Russified scenery and costumes, was superfluous. The shepherdesses were of the court of Catherine the Great.

D'ALBERT REDEIVIVUS.

Such are the ways and delusion of an European cosmopolis. They have little to do with the real musical life, the productive musicality of the people itself. The city takes these things or passes them by without grasping their significance, if they have any. For the rest it is too preoccupied with its amusements to take advantage of its position in international art. Last week Berlin harbored, besides its usual quota of great musicians, Igor Stravinsky, Serge Prokofieff, Alexander Grechaninoff, and Ernő Dohnányi, and even the newspapers seemed to be unaware of it. Dohnányi, by the way, played one of his own works, a sonata in the familiar pleasing, somewhat Brahmsian idiom, in a recital with Delmányi. The recitalists, for the most part, are unaware even of the existence of these men—to judge from their programs. And few of them exceed the medium of conventionality in other ways.

Somewhat of a sensation was caused by Eugene d'Albert, not by reason of his programs, but by his playing. For this wily veteran, who has been pounding out his repertory with the shabby remains of a technic in recent years, has surprised everybody by—practicing. In his two recent recitals (there is one more to come) and especially in his playing of the B flat concerto of Brahms under Brecher, he caused nothing short of a sensation in the critical and professional ranks. The Titan, in his seventh honeymoon, has risen again. We are in an expectant mood.

THREE AT ONE BLOW.

Another sensation of a purely qualitative kind was the recital of Carl Flesch which crowded the big hall of the Philharmonie. Much as we appreciate this sterling musician and authoritative violinist, it seems to me that I have never heard him in this spell-binding mood. Is it the prospect of America? He played the three B's—concertos of Bach-Beethoven-Brahms. The last two had been played in the same spot by Kreisler two weeks before. The public never tires of this fare. They were mad with enthusiasm both times. Flesch's tone is bigger, and his violin is a marvelous instrument. His musicianship is equally great if more ascetic. Technically he is the marvel of violinists; his is the cleanest, most impeccable technic imaginable. His own cadenza to the Beethoven concerto is a terrific test of mastery. I am not much interested in virtuosos triumphs, but this concert was fascinating. It was satisfying in a rare degree.

SPRINGS DRYING UP.

The concert season, by the way, has never flourished better. All the orchestral concerts, and nearly all the recitals are sold out. When one considers the stress of the times (the definite collapse of the mark has brought terrible suffering in its train) this, too, is a sign of musical culture. The people love music and they turn to it in all times of

need. But the wells of production are, by the same token, well-nigh dried up. Germany's mission at present appears to be the cultivation and preservation of music as it is. And for a gauge of this even Berlin is by no means the determining spot. Hereafter I shall watch the provinces. CÉSAR SAERCHINGER.

Daniel Wolf Songs at Town Hall

Daniel Wolf, the young composer-pianist whose Indian Dance has just been published by the Composers' Music Corporation, has recently set to music four of Bliss Carman's most beautiful poems: Alone, The Purple Shadows,



DANIEL WOLF.

the youthful pianist, whose recital at Aeolian Hall, New York, December 8 (evening), will feature standard works as well as novelties by Ravel, Dohnányi and others.

Under the April Moon, and Sleep Thou. They will be given their first performance by Edgar Fowlston, baritone, at the Town Hall on December 14. Mr. Wolf, who is giving a recital at Aeolian Hall December 8, will play the accompaniments for his own songs at this recital.

Florence Foster Is Soprano Soloist

Naval Night was celebrated at the Pleiades Club, Hotel Brevoort, November 19. Commander Charles A. Adams was the toastmaster, and besides the distinguished members, including admirals, commanders and captains, who made addresses, a musical program was given. The soloists were Florence Foster Jenkins, who sang operatic arias and a group of songs by Cadman, responding to encores, one of which was Seismit-Doda's Dream, and Miss Eggers, soprano, star of musical comedy, who gave a number of songs from Broadway successes. Piano solos were played by Sol Alberti.

The Manhattan Study Club, Edith Pearsons president, gave a musicale in the ballroom of the McAlpin Hotel, November 20. A feature of the occasion was the presentation to the audience of Chevalier Luigi Costantino, composer and pianist, just arrived in New York from Italy, where he was decorated by the King and given the title of Commandeur Chevalier Costantino played a number of his own compositions as well as some by Liszt with great success. Florence Foster Jenkins sang two groups of French songs, accompanied in the first group by Gino Alessandri, who played cello obligatos, and in the second group by Mozelle Bennett, who played the violin obligatos. Beatrice Raphael accompanied. Margaret Vale gave an address on The Spirit and Vision of the Equity Players, and Mrs. Clemons also spoke on the same subject.

Huberman's First Harrisburg Recital

Bronislaw Huberman will give his first recital in Harrisburg on December 14, with Paul Frenkel at the piano.

OPPORTUNITIES

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REVIEWS AND NEW MUSIC

(Harold Flammer, Inc., New York)

PROPHECY AND FULFILLMENT (Christmas Cantata)

The industrious, indefatigable Henry Hadley must, like Paderewski, spend twenty-six hours daily at his work, else he could never turn out such a quantity of music, covering all fields of the art. Operas, oratorios (his *Resurgam*, for the Cincinnati Festival of May, 1923, is just out), symphonies, cantatas, songs, piano pieces, all flow from his pen increasingly. But not just quantity; quality is also present. The cantata noted above is for mixed voices, with soprano, alto and tenor solos, forty-eight pages bound in limp paper, and will be found entirely practicable for a choir of fair ability. The words are selected from the psalms and hymnals, and there are available manuscript parts for three trumpets, three horns, three trombones and kettledrums. The men of the chorus have several tuneful choruses for themselves alone, as have the women, and the soloists sing melodious portions of the work, which is Hadley's ninety-first. A fugato—I Will Give Thanks—catches attention; the fine effect of voices in unison on the same words, at the close, is not overlooked, with closing high A flat for sopranos and tenors. The solemn march of Oriental coloring relating to the Wise Men, beginning softly in minor; the effective division of voices in Hush! My Dear, Lie Still and Slumber, namely, for divided sopranos, altos and tenor, with the humming accompaniment to the soprano solo which follows; and the night and big effects of the closing Gloria to God in 4-2 time, with the sopranos letting out a high B flat, all this is noted in the work, which is dedicated "To My Friend, Dr. Herbert J. Tily, of Strawbridge & Clothier's, Philadelphia," who, as general manager of that large establishment, is also conductor of the fine chorus connected with it.

(J. Fischer & Bro., New York and Birmingham, Eng.)

TRADITIONAL CHRISTMAS CAROLS (Women's Voices)

Here in fifteen pages, paper-bound, are eleven Christmas carols, arranged for two and three-part women's voices by Howard D. McKinney, himself known as a composer of parts. In the collection are carols originating in Germany, England and France, some of them as old as the Reformation period, or to put it in figures, known and sung when Christopher Columbus was on the quest of another continent, 1492. They include such well known carols as the perennially popular Holy Night (Franz Gruber), Quen Pastores Laudavere (Whom of Old the Shepherds Praised), The Cherry Tree Carol (English), The Angels (French), God Rest You Merry, Gentlemen (English)—two tunes,

Come Shepherds (French), An Infant Lay Within a Shed (German), The First Nowell (English), Noel Let Us Sing (French), The Holy Mother Sings (German). Detailed expression marks are abundant in this volume, many of them in plain English, and comments giving interesting information regarding the carols are added. For instance, The Cherry Tree Carol, found in a mediaeval play, had its source in the tradition that eating of the fruit of Eden was the cause of Eve's descendant becoming the mother of Him who was to wipe away the transgression. Note also the punctuation in God Rest You Merry, Gentlemen; most books print it God Rest You, Merry Gentlemen, which gives it a totally different meaning; in the one case it is a blessing on dead men, in the other merriness is wished on the gentlemen. It is a fine little collection in every respect.

F. W. R.

(John Church Company, New York and Cincinnati)

Song of My Heart

A new song by Mana-Zucca, set to a pleasant little lyric by Elsie Jean. It is a tuneful straightforward number, well written for the voice—as Mana-Zucca knows how to do—and with a thoroughly effective climax. Well made and good for a final recital group.

When Thou Art Nigh

John Barnes Wells has made a singable setting of Thomas Moore's familiar poem. Mr. Wells, being a tenor, has made the song with both eyes upon his own branch of the vocal field, and any tenor will find it has a climax on the high notes that is bound to bring applause.

To a Lonely Pine Tree

An unusual song for two Americans to write. There is real atmosphere in it. The accompaniment, though not difficult, is original and effective, and the vocal line thoroughly singable, as one might expect from anyone who has had as much experience in accompaniment as the composer, Charles Gilbert Spross.

Midsummer Wooing (Piano)

A quiet *genre* piece in the warm key of D flat major. It suggests that the composer, Walter Rolfe, may be rather fond of MacDowell.

Arbutus (Piano)

This piece of Gerrit Smith's, written twenty years ago, is a bright melodious little number with attractive rhythms and sounds just as fresh as it did when first published.

Cradle Song (Piano)

This number is, comparatively speaking, simple—considering that it was composed by Ethel Leginska. Most of Miss Leginska's music seems like experimentation. It may be that it is something more than that. Perhaps in twenty years we shall know that Miss Leginska was right and the rest of us wrong; but at present her music sounds more like determination than inspiration.

H. O. O.

NEW MUSIC

Carl Fischer, New York

PROGRESSIVE SCALE AND CHORD STUDIES FOR THE VIOLIN, by Rebecca Wilder Holmes. Rules for three octave scale fingering as given by Joseph Joachim. A good reliable study which all students should have. With two such authorities to guide a student there is little doubt of the fine results that will ensue.

G. Schirmer, Inc., New York

MELODIC AND TECHNICAL STUDIES FOR THE ADULT BEGINNER ON THE PIANO, by Mathilde Bilbro. Here is something which there is a great need for, so that one may improve his thirst for musical knowledge and not just have a smattering. For many of our friends we highly recommend this volume. After the elementary forms have been mastered and in most cases forgotten, all adults who again feel the great desire at least to try-over the latest "hits," this is highly commended.

FOUR MUSICAL SKETCHES for the piano by C. W. Krogmann. Published separately and for third grade study. There is a Waltz, Scherzo, Tarantella and a Melodie, enough to lend variety and interest to the work. Good set.

TWO EASY PIANO PIECES by Theodora Dutton. Second grade. Drifting in the Old Boat and An Alabama Lullaby are the titles.

TEN MUSICAL TALES in early grades for the young pianist, by Hazel Gertrude Kinsella. Published in an attractively illustrated volume. Teaching set of value.

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THE DUCK and other songs for children by Rosamond Eustis. Kindergarten work, musical and stimulating to the imagination, and nursery songs for the home as well. Beautifully illustrated as the kiddies will say, and the poem is supplied by tots of three and four.

Oliver Ditson Company, Boston

GLAD AND GAY, piano pieces for little folk by Helen L. Cramm. Five first grade teaching numbers of only a few bars. Published separately with large notes and also in one folder. All are illustrated so as to interest the little musician, and given words which tell a story. Great care is being taken in preparing this teaching material and each publication appears more attractive than the other. All teachers need such as these.

Arthur P. Schmidt Company, Boston

THE PUPIL'S RECITAL ALBUM, a sequel to The Pupil's Library. Collected and arranged from the best ma-

terial available. Part I. is for second grade work and part II. (published separately) is for third grade. Most interesting selections which can be taught with every method. These publishers have also been careful to provide variety and illustrations in melody, for all fundamental teaching principles. The large notes add considerably to their value and careful fingering makes them easy enough not to become tiresome.

STRINGS AND FINGERS, first principles for the violin student by Ida Mae Crombie. Another beginner's book of studies which starts with the open strings and whole notes, and then carries the pupil on through the various scales and to the sixteenth notes. Each rule is followed by a short piece by means of illustration. First position only. Good, careful study.

Schroeder & Gunther, New York

LITTLE BLOSSOMS, six very easy piano pieces, by William Arthur Thorne. New edition of standard set which has been used for years. These not only cause the child to become familiar with the keyboard but also the names of various flowers.

TWELVE DUETS, of equal difficulty for first and second grades by M. B. Merrill. Just published and should meet the need of teachers with large classes of children, for there is nothing they like better than duets, and the opportunity they afford them to show off to their fond parents. As all teachers know, this kind of work is excellent for time and rhythm.

G. Ricordi & Co., New York

"LEAD, KINDLY LIGHT," sacred song by Geoffrey O'Hara.

"ROSE O' THE WORLD," another song by the same composer, Geoffrey O'Hara, with words by Gordon Johnstone.

M. J.

NEW ORLEANS ENJOYS TITO SCHIPA

The Polyhymnia Circle Meets

New Orleans, La., November 29.—The musical season was inaugurated on November 13 by a brilliant concert at the Jerusalem Temple, at which Tito Schipa was the attraction. The young singer scored a success not only by the beauty of his voice and delightful art, but also by his ingratiating personality. He was ably assisted by Julian Huarte, who, both as pianist and accompanist, won plaudits from all present. The concert was under the auspices of R. H. Tarrant.

The Polyhymnia Circle held its first meeting of the season on November 14 at the residence of Dr. and Mrs. Charles Chassaignac, presenting one of its characteristic programs. The soloists of the occasion were Theodore Roehl, Mrs. W. K. Dart, Giuseppe Ferrata, Mrs. Eola Berry Henderson, Mrs. Joseph C. Delery, Paul Jacobs and Adrien Freiche. Among the outstanding features of the admirably rendered program were the piano selections of Dr. Ferrata and the violin numbers of Adrien Freiche, who was ably assisted at the piano by Howard Tift. The Polyhymnia musicales are always awaited with interest because of their high artistic merit. The director is Theresa Cannon Buckley.

H. B. L.

Stockton Notes

Stockton, Cal., November 20.—Phillip Gordon, pianist, and Ellinor Whitmore, violinist, delighted a large audience at the Central M. E. Church, November 11. The artists were brought to Stockton by the McNeil Music Company and appeared under the auspices of the Stockton Musical Club. Mr. Gordon completely won the audience with his technical skill, vigor of interpretation, and his well selected program. Miss Whitmore also pleased the enthusiastic audience in her groups.

B. G.

Bachus Success Continues

Bachus, the eminent pianist, who is returning early in January, is continuing his great successes throughout Great Britain, playing recitals, orchestral concerts and joint concerts with Dame Nellie Melba. His first New York recital is scheduled for Town Hall, Tuesday evening, January 9.

Isa Kremer Winning Success Out of New York

Isa Kremer, the "international balladist," is duplicating her New York successes in cities outside of New York. Her recent appearances in Boston, Dayton, Milwaukee and Chicago were repetitions of the scenes enacted in her Carnegie Hall recitals.

Toscha Seidel in New York Recital

Toscha Seidel will make his re-appearance, after an absence of two years, with a recital in Carnegie Hall on Monday afternoon, January 1.

Montclair Glee Club Engages Hudson

Mark Andrews, musical director of the Montclair Glee Club, has engaged Byron Hudson, tenor, to be soloist at its next concert, December 14.

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